

Lucy K. Wilson.



Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

The Connoisseur

An Illustrated Magazine For Collectors

Edited by J. T. Herbert Baily

Vol. XXXVI.
(MAY—AUGUST, 1913)

LONDON
PUBLISHED BY OTTO LIMITED, AT THE
EDITORIAL AND ADVERTISEMENT OFFICES OF THE CONNOISSEUR,
AT HANOVER BUILDINGS, 35-39, MADDOX STREET, W.

1913

N
L
C 75
v. 36

PRINTED BY
HEMROSE AND SONS LTD.,
DERBY AND LONDON



860623

INDEX

ARTICLES AND NOTES

	PAGE
Answers to Correspondents 73, 141, 215, 279	
" " " (Heraldic) 74, 142, 216, 280	
Armoire and Chest at Noyon. By J. Tavenor-Perry	46
AUTHORS.	
Caddie, A. J. Stoke-on-Trent Museums...	23
Calthrop, Dion Clayton. Charles the Connoisseur	219
Clubb, Joseph A., D.Sc. Liverpool Free Public Museums, The	165
Francis, G. R. Milled Silver Coinage of England, The	91
Grundy, C. Reginald.	
Beecham Collection, The. Part II.	101
Two Mezzotints by John Smith	239
Walker Art Gallery, Liverpool, The	145
Hemming, C. Some Old Lead-glazed Pottery ...	245
Lynch, Bohun. Seventeenth-Century Pocket Book, A	157
Mew, Egan. Old Chinese Lacquer. II. Drawings in Line	229
Pechell, Mary L. Evolution of Cards, The ...	109
Roe, Fred, R.I. Sidelights on Oak Collecting ...	3
Tavenor-Perry, J. Armoire and Chest at Noyon	46
Turner, W. Lambeth Merryman Plates... ..	96
White, C. V. Sulgrave Manor: The Ancestral Home of George Washington	175
Willoughby, L. City and County Borough of Cardiff. Part II.	77
Beecham Collection, The. Part II. By C. Reginald Grundy	101

BOOKS.

Seventeenth-Century Pocket Book, A	157
Books Received	72, 256

BOOKS REVIEWED.

"Bannerman's Military Goods Catalog"	119
"Baxter Year-Book, 1912, The." By C. T. Courtney Lewis	70
"Book Prices Current," 1912	72
"British School, The." By E. V. Lucas	138
"Century of Loan Exhibitions, A." By Algernon Graves, F.S.A.	277
"Church Chests of Essex." By H. W. Lewer and J. C. Wall	140
"Dictionnaire Repertoire des Peintres." By Mme. Isabelle Errera	214

	PAGE
BOOKS REVIEWED—continued.	
"Early English Water-Colour." By C. E. Hughes	140
"Engraved Work of J. M. W. Turner." Vol. II. By W. G. Rawlinson	276
"Floral Symbolism of the Great Masters, The." By Elizabeth Haig	70
"George Du Maurier." By T. Martin Wood ...	139
"Hawara Portfolio: Paintings of the Roman Age"	277
"Icknield Way, The." By Ed. Thomas	276
"Lawrence." By Sir Walter Armstrong	138
"Leandro Ramon Garrido." By J. Quigley ...	213
"Luxembourg Museum, The." By Léonce Béné- dite	69
"Masonic Lodges of the World." By F. Armitage	214
"Practice and Science of Drawing, The." By Harold Speed	71
"Prints and their Makers." Edited by Fitzroy Carrington	70
"Sacred Shrine, The." By Yrjö Hirn	70
"South Kensington and its Art Training." By Frank P. Brown, A.R.C.A.	139
"Tapestry Book, The." By H. C. Candee ...	187
"Tschudi, the Harpsichord Maker." By W. Dale, F.S.A.	69
"W. Heath Robinson." By E. A. Johnson ...	277

Cardiff, City and County Borough of. Part II. By Leonard Willoughby	77
Charles the Connoisseur. By Dion Clayton Calthrop	219
Chinese Lacquer, Old (contd.). By Egan Mew ...	229
"Coasters"	189

COINS AND MEDALS.

Milled Silver Coinage of England, The	91
--	----

COLLECTIONS AND MUSEUMS.

Beecham Collection, The. Part II.	101
Liverpool Free Public Museums	165
Preece Collection of Persian Art, The	30, 137
Stoke-on-Trent Museums	23
Walker Art Gallery, Liverpool	145
Current Art Notes 53, 127, 201, 267	
(For items, see under EXHIBITIONS, etc.)	

Elizabethan Mansion, An Interesting Letter re- garding	120
--	-----

Index

	PAGE		PAGE
ENGRAVINGS AND ETCHINGS.		Henry VII. Manor House, A 119	
Mezzotints by John Smith, Two	239	In the Sale Room 48, 121, 191, 257	
Piranesi Etchings, The	46	Lambeth Merryman Plates. By W. Turner ... 96	
Evolution of Cards, The. By Mary L. Pechell ...	109	Lead-glazed Pottery, Some Old. By C. Hemming 245	
EXHIBITIONS.		Literature and Art 212	
Agnew's Galleries, Messrs. Drawings by J. M. W. Turner	131	Liverpool Enterprise 185	
Berlin Photographic Co. Lithographs by Frank Brangwyn, A.R.A.	132	" Free Public Museums. By J. A. Clubb, D.Sc. 16	
Carroll Gallery. Water-Colour Drawings by R. G. Meyerheim, R.I.	132	" Walker Art Gallery. By C. Reginald Grundy 145	
Dowdeswell Galleries. Dry-points by Mortimer Menpes	273	Mansions and Manor Houses of England, Old ... 33	
Edinburgh.		Mezzotints by John Smith, Two. By C. Reginald Grundy 239	
College of Art, and Miss K. Cameron	210	Milled Silver Coinage of England, The. By G. R. Francis 91	
New Gallery, The	66, 271	Modern Art and the Royal Academy 54	
Royal Scottish Academy	210	Morgan, late Mr. J. Pierpont 53	
Scottish Gallery	272	NEEDLEWORK.	
Glasgow Institute. Sir Frank Short and Fantin Latour	134	Georgian Appliqué Work 275	
Goupil Gallery.		Notes and Queries 44, 115, 180, 248	
Pictures by Henri Martin	134	Oak Collecting, Sidelights on. By Fred Roe, R.I. 3	
Summer Exhibition	269	PICTURES.	
Graves, Messrs. Drawings by Lady Victoria Manners	273	Beecham Collection, The. Part II. 101	
Gutekunst, Mr. R. Etchings by D. S. MacLaughlan	273	Charles the Connoisseur 219	
Knödler's Gallery, Messrs. Old and Modern Masters	204	Walker Art Gallery, Liverpool 145	
Koe, late Mr. Lawrence: Memorial Exhibition...	270	Piranesi Etchings, The 46	
Leicester Galleries. Cartoons by Max Beerbohm and Water-Colours by Sutton Palmer ...	132	Pistols, Early Double-barrelled 189	
Max Michaelis Collection, The	204	Plate Notes 46, 120, 188, 256	
New English Art Club	202	Pocket-Book, A Seventeenth Century. By Bohun Lynch 157	
North Staffordshire Arts Society	66	POTTERY AND PORCELAIN.	
Pastel Society, The	268	Adams, William: The Famous Potter 117	
Paterson's Gallery, Mr. W. B. Bonington and Cotman	270	Kang-Hi Porcelain at Messrs. Dickinson's ... 132	
Royal Academy 55, 127,	206	Lambeth Merryman Plates 96	
Royal Society of British Artists	62	Lead-glazed Pottery, Some Old 245	
Royal Society of Miniature Painters	201	Moorcroft Ware 206	
Royal Society of Painters in Water-Colour ...	60	Stoke-on-Trent Museums 23	
Royal Society of Portrait Painters	267	Worcester Vases, A Set of 254	
Shepherd's Gallery, Messrs. Works by Deceased Artists... ..	62	Preece Collection of Persian Art, The 30	
Vincent Robinson's, Messrs. Room from "the Street called Straight"	132	Ring, An Eighteenth-Century Memorial 187	
Walker, Messrs. Early English Water-Colours...	273	SILVER, <i>see under</i> GOLD, SILVER, ETC.	
Waring & Gillow, Messrs. Old Masters... ..	270	Spurs 189	
FURNITURE.		Stoke-on-Trent Museums. By A. J. Caddie ... 23	
Armoire and Chest at Noyon	46	Sulgrave Manor: The Ancestral Home of George Washington. By C. V. White 175	
Chinese Lacquer (contd.)	229	Walker Art Gallery, Liverpool. By C. Reginald Grundy 145	
Oak Collecting, Sidelights on	3	Waterford Wine Glasses 254	
Queen Anne Table, A 188, 275		Wedgwood, Death of Mr. Lawrence 119	
GLASS.		Window, A Great Painted 209	
Great Painted Window, A... ..	209	Worcester Vases, A Set of 255	
Waterford Double Wine Glasses	254		
GOLD, SILVER, AND PLATED WARE.			
Anne, Queen, Portinger	254		
James II. Silver Chocolate Pot, 1686	118		

ILLUSTRATIONS

	PAGE		PAGE
Apple-Scoops, Bone	81	ARTISTS AND ENGRAVERS— <i>continued.</i>	
ARTISTS AND ENGRAVERS.		Lely, Sir P.	
Brunton, Miss W. M. N. Duchess of Rutland,		Charles II.	225
The	212	" By Faber	224
Buchanan, Miss Inez. Pat	205	Duchess of Cleveland	223
Busiere, L. Mrs. Cunliffe Offley. After Sir T.		" " By W. Sherwin	222
Lawrence	2	Duchess of Portsmouth	223
Caddick, Wm.		Linnell, J. Shepherd tending his Flock... ..	105
Group of the Caddick Family	145	Lintott, H. James Buchanan, Esq.	205
William Roscoe	152	MacLaughlan, D. S.	
Campana. Mlle. Laguerre	57	Entanglement, The	271
Cooper, S. Duke of Monmouth	53	Fields of Asolo	269
Cooper, T. Sidney. Summer Evening, 1846	107	Mansion, L., and St. Eschazier. Officer, Grenadier Guards	113
Cox, David.		Meyerheim, R. " From Gathering Floods he saves his Flock "	133
Haymaking, Snowdon	103	Mignard, P. Maria Mancini	221
Old Mill, The, 1852	104	Morland, G. Mrs. Morland	144
Cruikshank, George. Dispersal of the Jacobite Club	249	Muller, W.	
Dadd, Frank. Beer and Skittles, 1906	108	Bay of Naples, 1840	101
Degas, Study by	72	L'Ariceia	102
Donaldson, J. Mrs. Siddons	57	Little Waders	103
Dow, T. Millie. Eve	147	Sale of a Slave, Alexandria, 1841	102
East, Sir Alfred, A.R.A.		Mytens, Daniel. King Charles I.	218
From Rivington Pike, Bolton	201	Payrau, J. Caroline, Countess of Carlisle. After G. Romney	21
Rainbow, The	202	Petitot, Jean, the Elder. Miniature Portrait of General Fairfax	89
Faber. Charles II. After Sir P. Lely	224	Prinsep, Val. Goose Girl, The	151
Farquharson, Joseph, R.A. Winter's Glow, The <i>Presentation Plate, May</i>		Raeburn, Sir H. Portraits:—	
Fisher, S. Melton. Miss Winifred Leyster	272	Edward Sackville Fraser	163
Gainsborough, T. Tomkinson Boys, The	51	Mrs. Ferguson of Raith and her Children	63
Garrido, L. R.		Rembrandt.	
His First Offence	156	Bathsheba	195
La Dame aux Gants	213	Young Man rising from his Chair	261
Gunn, H. Portrait of a Boy	203	Reynolds, Sir J. Portrait of Mrs. Weyland and her Son	153
Hals, Frans.		Richir, H. En Blanc	155
Young Dutch Woman	173	Roe, Fred, R.I. Love's Garden	127
Young Man holding his hat to his side	99	Romney, G.	
Hamilton, W. Children Feeding Ducks. By C. Knight <i>Presentation Plate, June</i>		Caroline, Countess of Carlisle. By J. Payrau... ..	21
Holbein. Mrs. Pemberton... ..	57	Mrs. Johnson (<i>née</i> Ponsonby)	13
Holland, J. C. Amsterdam	104	Rubens, P. P. Virgin Mary, St. Elizabeth, St. John, and the Child Jesus... ..	183
Hook, J. C. Mackerel Take, The	107	Sherwin, W.	
Hoppner, J., R.A. Portrait of Hon. Mrs. Parkyns	125	Charles II.	219
Hunter, J. Young. Two Voices... ..	149	Duchess of Cleveland. After Sir P. Lely	222
Johnston, Miss D. Marguerite	211	Short, F. Lord Tennyson. After G. F. Watts	129
Keeling, M. Wm. Adams. By D. E. Smart	117	Smart, D. E. Wm. Adams. After M. Keeling... ..	117
Kneller, Sir G.		Smith, John.	
John Smith. By Himself	240	John Smith. After Sir G. Kneller	240
" " Original Sketch of	243	Sir G. Kneller. After Himself	241
Sir G. Kneller. By John Smith	241	Spencer, Gervaise. Maria Gunning, Countess of Coventry	237
Knight, C. Children Feeding Ducks. After W. Hamilton <i>Presentation Plate, June</i>		Turner, J. M. W. Chichester Canal	138
Landseer, Sir E.		Van Dyck, Sir A.	
Low Life	106	Charles II., when Prince of Wales	226
Otter and Salmon	105	Children of Charles I.	220
Return from the Warren, The	106		
Lawrence, Sir T.			
Lady Emily Cowper	227		
Mrs. Cunliffe Offley. By L. Busiere	2		

	PAGE		PAGE
ARTISTS AND ENGRAVERS— <i>continued.</i>		FURNITURE— <i>continued.</i>	
Van Dyck, Sir A.— <i>continued.</i>		Oak.	
Charles I., King, Equestrian Portrait of, with		Cabinet, Dutch	5
his Equerry, M. de St. Antoine	76	Caryatid on Chest dated 1639	18
Walcot, W. Tragedy by Sophocles in the Days		Chair Table, end of Fifteenth Century	12
of Hadrian	275	Chairs, Two, <i>temp.</i> Charles I. and Elizabeth	19
Walton, Cecile, Margery	61	Chest, Jacobean	16
Watteau, Study by	72	Chest, 1624	20
Watts, G. F.		Court Cupboard, <i>temp.</i> Henry VIII.	9
Lady Dorothy Nevill	<i>May Cover</i>	Draw-table, Elizabethan	3
Lord Tennyson. By F. Short	129	Folding Table, Jacobean	10
Promises	146	Jester Panel at Rye House	11
Wood, C. Bernard. October: Cannock Chase... ..	56	Mummers carved on Frieze, Abington Hall	18
AUTOGRAPHS.		St. Augustine's Chair, Canterbury	17
Garrick, David. Autograph Lines addressed to		Spice Cupboard, Seventeenth Century	7
Patty More	242	" " Palimpsest Carving on	8
BOOKS.		Stool. From MS. in Bodleian	18
Pocket Book, A Seventeenth-Century, Illustrations		Gaufering Stack for Crimping Lace	82
of	157-161	GLASS.	
Cardiff. City Hall	77	Stained-Glass Window for the Cathedral of St.	
"Coasters." One of a Pair	189	John the Divine	209
COINS.		Waterford Double Wine-Glasses	254
England, Milled Silver Coinage of:—		GOLD, SILVER, AND PLATED WARE.	
Anne Crown, 1703	92	Anne, Queen, Porringer	254
Charles I. Crown	93	Cardiff, Plate of City of.	
Charles II. Crown	94	Chalice, Twelfth Century	78
" Shillings	93, 95	Epergné, 1808	86
Cromwell Broad	93	" 1820	86
Elizabeth Crown	91	Jardinière or Monteith, 1786	87
" Shillings	92	Mace, The Kenfig	79
George IV. Crown, 1820	94	Paten, Twelfth Century	79
Victoria Crown	95	Salver, 1775	87
Cromwellian Spurs	189	Tea Urn, 1828	88
ENGRAVINGS AND ETCHINGS.		James II. Silver Chocolate Pot, 1686	118
Adams, William, the Famous Potter. By D. E.		Grease-horns, Milkmaids'	80
Smart, after M. Keeling	117	JEWELLERY.	
Carlisle, Caroline Countess of. By J. Payrau,		Brooch, The Kingston	166
after G. Romney	21	Memorial Ring to Tenth Duke of Somerset	187
Charles II. By Faber, after Lely	224	Thumb Ring, Lord Mayor of Cardiff	77
" By W. Sherwin	219	Lacquer, Examples of Chinese	229-236
Children Feeding Ducks. By C. Knight, after		Mansions and Manor Houses of England, Old.	
W. Hamilton... ..	<i>Presentation Plate, June</i>	Beningbrough Hall, Yorkshire	38
Cleveland, Duchess of. By W. Sherwin, after		Breccles Hall, Old East Gables	35
Sir P. Lely	222	Fritwell Manor, South Front	39
Entanglement, The. By D. S. MacLaughlan	271	Iron Acton Court, Gloucestershire	33
Fields of Asolo. " "	269	Ludstone Hall, Shropshire	43
Kneller, Sir G. By John Smith, after Himself... ..	241	" Parnham," Beaminster	34
Officer, Grenadier Guards. By L. Manson and		St. Mary's, Bramber	37
St. Eschauzier	113	MINIATURES.	
Onley, Mrs. Conliffe. By L. Busiere, after Sir T.		Buchanan, James, Esq. By H. C. Lintott	205
Lawrence	2	Fairfax, General. By Petitot the Elder; and	
Smith, John. By Himself, after Sir G. Kneller		Portrait. Artist and Subject unknown	89
Tennyson, Lord. By F. Short, after G. F.		Gunning, Maria, Countess of Coventry. By	
Watts	129	Gervaise Spencer	237
Tragedy by Sophocles in the Days of Hadrian. By		Laguerre, Mlle. By Campana	53
W. Walcot	275	Monmouth, Duke of. By S. Cooper	53
FURNITURE.		Pat. By Miss Inez Buchanan	205
Anne, Queen. Table	188	Pemberton, Mrs. By Holbein	57
Armchairs and Chest in the Treasury; Noyon	47	Rutland, Duchess of. By Miss W. M. N. Brunton	212
Chinese Lacquer, Examples of	229-236		
Liverpool-made "Grandfather" Clock	172		

MINIATURES—*continued*

Soldiers' Meeting. By J. Donelson ...	26
Smallfield Place, Burstow ...	26
MURRAY, FRANK MURRAY ...	
Nineveh, Bethany ...	83
Serpent Instrument ...	4

NINETEENTH CENTURY

Georgian Appliqué Work ...	244
----------------------------	-----

OBJECTS OF ART

Ivory Diptych of the Godset Household. Ascribed to Second Century, A.D. ...	1
Images From the Tray of a Tazza ...	168

PICTURES AND DRAWINGS

Amsterdam. By J. C. Holland ...	144
Bathsheba. By Rembrandt ...	22
Bay of Naples, The. By W. M. G. 1849 ...	104
Beer and Skittles. By Frank Dadd, 1906 ...	108
Boy, Portrait of a. By Herbert Gunn ...	208
Caddick Family Group. By R. Caddick ...	14
Charles I. King. By Daniel Mytens ...	218
Charles I. King. By Sir A. Van Dyck ...	225
Charles II. By Sir P. Fock ...	225
Chichester Canal. By J. M. W. Turner ...	108
Children of Charles I. By Van Dyck ...	220
Cleveland, Duchess of. By Sir P. Fock ...	223
Cowper, Portrait of Lady Emily. By Sir Thos. Lawrence ...	227
Dispersal of the Jacobite Club. By George Cruikshank ...	249
Dutch Woman, Portrait of a Young. By Frans Hals ...	108
du Blanc. By H. Rich ...	148
Eve. By I. Milne Dow ...	117
Ferguson of Raith, Mrs., and her Children. By Sir H. Raeburn ...	108
Fraser, Edward Sackville. By Sir H. Raeburn ...	108
"From Gathering Floods he saves his Flock." By R. Meyerheim, R.I. ...	108
From Kilmartin Lake Bottom. By Sir Alfred East, A.R.A. ...	244
Goose Girl, The. By Val Prinsep ...	104
Haymaking, Snowdon. By David Cox ...	108
His First Offence. By L. R. Garrido ...	108
Johnson, Mrs. (née Ponsonby). By G. Romney ...	108
La Dame aux Gants. By L. R. Garrido ...	247
Lady Anne. By W. M. G. 1849 ...	102
Leyster, Miss Winifred. By S. Melton Fisher ...	208
Little Waders, The. By W. Muller ...	108
Love's Garden. By Fred Roe, R.I. ...	108
Low Tide. By Sir Alfred East ...	108
Mackerel Take, The. By J. C. Hook ...	108
Mancini, Maria. By P. Mignard ...	221
Margery. By C. Walton ...	108
Marguerite. By Miss D. Johnston ...	211
Miles Mason and his Family ...	108
Morland, Mrs. By G. Morland ...	108
Nevill, Lady Dorothy. By G. F. Watts ... May	108
October—Cannock Chase. By C. Bernard Wood ...	108
Old Mill, The. By David Cox ...	108
Otter and Salmon. By Sir E. Landseer ...	108
Parkyns, Hon. Mrs. By John Hoppner, R.A. ...	108

PICTURES AND DRAWINGS—*continued*

Peter and Paul. By Sir Alfred East ...	108
Promises. By G. F. Watts ...	108
Rainbow, The. By Sir Alfred East, A.R.A. ...	202
Return from the Warren, The. By Sir E. Landseer ...	108
Roscoe, William. By R. Caddick ...	108
St. Barbara ...	108
Sale of a Slave, Alexandria. By W. Muller, 1841 ...	108
Shepherd tending his Flock. By J. Linnell ...	108
Smith, John. By Sir Alfred East ...	108
Kneller ...	108
St. John. By Sir Alfred East ...	108
Watteau ...	108
Summer Evening. By T. Sidney Cooper, 1846 ...	108
Tomkinson Boys, The. By Thos. Gainsborough ...	108
Two Voices. By J. Young Hunter ...	108
Van der Meer. By Sir Alfred East ...	108
Child Jesus. By P. P. Rubens ...	108
Weyland, Mrs., and her Son. By Sir J. Reynolds ...	108
Winter's Glow, The. By Joseph Farquharson, R.A. ...	108
Young Man holding his hat to his side. By Frans Hals ...	99
Young Man rising from his Chair. By Rembrandt ...	108
Pistol, Double-barrelled. By Kavanagh, Dublin ...	108
By Richards, London ...	108
P. ...	108
Bathsheba. By Rembrandt ...	108
Carlisle, Caroline, Countess of. By J. Payrau, after G. Romney ...	21
Charles I. By Daniel Mytens ...	108
Charles I., Equestrian Portrait of King. By Sir A. Van Dyck ...	108
Children Feeding Ducks. By C. Knight, after W. Hamilton ...	108
Cowper, Portrait of Lady Emily. By Sir Thos. Lawrence ...	108
Dispersal of the Jacobite Club. By George Cruikshank ...	108
Dutch Woman, Portrait of a Young. By Frans Hals ...	108
Fairfax, General. By Jean Petitot the Elder; and Miniature Portrait. Artist unknown ...	108
Ferguson of Raith, Mrs., and her Children. By Sir H. Raeburn ...	108
Fraser, Portrait of Edward Sackville. By Sir H. Raeburn ...	108
Gunning, Maria, Countess of Coventry. By Gervaise Spencer ...	108
Johnson, Mrs. (née Ponsonby). By G. Romney ...	108
Mary, Queen of Scots. By Sir Alfred East ...	108
Marguerite. By Miss D. Johnston ...	211
Nevill, Lady Dorothy. By G. F. Watts ...	108
or Seventeenth Century ...	135
Officer, Grenadier Guards. By L. Mansion and ...	108
Offley, Mrs. Cunliffe. By L. Busiere, after Sir T. ...	108
Parkyns, Hon. Mrs. By John Hoppner, R.A. ...	108
Spandrel, Shaped, and Mhrab, or Prayer Niche ...	108
Tomkinson Boys, The. By Thos. Gainsborough ...	108
Weyland, Mrs., and her Son. By Sir J. Reynolds ...	108

Index

	PAGE
POTTERY AND PORCELAIN— <i>continued</i> .	
Salt-Lake Island, West Tower	29
Salt-Lake Island, East Tower	109
Stoneware, Black, By Hand	24
Stoneware	
Medallion, 18th Century	88
Teapot, 18th Century	83
Wedgwood, Green-Ware Vase	28
Whaddon Jug, 18th Century	20
Worcester, Vase, Sixteenth Century, By Light Broom and Broom	275
SILVER—SILVER AND SILVER-PLATE	
Bowling, Silver, 18th Century	97
Medallion, Silver, 18th Century, Model of	207
Statue, of the Madonna and Child, Silver, 18th Century	67
Silver, 18th Century	67
SHADES— <i>see</i> GLASS, GLASS SHADE LIT.	
Silver, and Silver, and Silver, of Silver, and Silver	1
Spoons, Carved, peculiar to Wales	80, 81
Sulgrave Manor, Views of	175-179
Tapestry, 18th Century	180
Woods	
Oak, and Wood, Figure of the British Dynasty	103
Oak Panelled Room from Damascus, Sixteenth or Seventeenth Century	135, 207

IN THE SALE ROOM

[illegible]

BOOKS AND MANUSCRIPTS

Frobisher, Three Voyages, 1576, 1577, 1588 ...	263
Gastaldi, A. De itinere ad locum qui vocatur ...	263
Galen extra ordinem Classium libri, 1541 ...	263
Galvani, G. De circuitibus in ...	264
Gascoigne, G.	
Hundredth Sanctie Flower ...	263
Small Posie, 1573. A ...	263
Posies, The, and The Steel Glass, 1576 ...	263
Whoole Works, etc., 1587 ...	263
Goldsmith, Oliver.	
Threnodia Augustalis, 1772 ...	263
Vicar of Wakefield, 1766 ...	263
Renouard's trans., 1800 ...	263
Gosson, Stephen.	
Quippes for Vpstart Newfangled Gentle-women, 1598 ...	263
School of Abuse, 1611 ...	263
Gosynhill, E. Praise of all Women, The ...	264
Gower, John. Confessio Amantis, 1483... ..	264
Green, R.	
Euphues, his Censure to Philantus, 1587 ...	263
Groats-Worth of Wit, 1596 ...	263
Notable Discovery of Coosenage, 1592 ...	263
Pleasant Conceyted Comedie of George a Green, 1599 ...	263
Second Part of Connie Catching, 1591... ..	263
Gyron le Courtoys anecques la denise des armes de tous les cheualiers de la table ronde, 1503 ...	265
Hakluyt.	
Unpublished MS., 1584 ...	266
Voyages, 1599-1600 ...	49
Hannay, Patrick.	
Nightingale Sheretine and Mariana, 1622 ...	265
Hariot, T.	
Briefe and true Report of the new found land of Virginia, 1588 ...	264
Merveilleux . . Rapport . . des Commoditez qui se troyvent en Virginia, 1590... ..	265
Harvey, Gabriel. Tracts with Notes ...	265
Hawking. Dises biechlin sagt von baissen, 1497 ...	265
Herbert, George. Temple, The, 1633 ...	265
Herrick, R. Hesperides, 1648 ...	265
Heywood. Rape of Lucrece, 1603 ...	265
Higgeson, F. New-England's Plantation, 1630... ..	264
Hoefnagel, G. Natural History, Sixteenth Century ...	264
Homer.	
Batrachomyomachia, 1613 ...	264
"Bernadus Nerlius Petro Medicæ." Preface, 1617 ...	265
Hudson, H. Descriptio ac delineatio Geographica Detectionis Freti, sive, Transits, ab Occasum supra terras Americanus, 1612, 1613 ...	264
Huth Collection, Dispersal of ...	263
Hylton, W. Relation of a Discovery . . on the Coast of Florida, 1664 ...	264
Italian MSS., Fifteenth Century ...	264
Jonson, Ben.	
Cataline, his Conspiracy, 1611 ...	265
Seianus, his Fall, 1605 ...	265
Le Fevre, R. Le Recueil des hystoires de Troye, 1527 ...	265

MANUSCRIPTS

M...	49
M...	49
M...	49
M...	49
M...	49
Munday and Chettle.	
Death of Henry, Earl of Huntingdon, 1601... ..	49
Tragedie of Claudius Tiberius Nero, 1607 ...	49
Phillipps, late Sir T. Dispersal of Library ...	49
Seldon, J. Mare Clausum, 1635... ..	49
Shakespeare.	
Comedy of Mucedorus, 1619 ...	49
Hamlet, 1611 ...	49
Romeo and Juliet, 1609 ...	49
Second Folio, 1632. H. Walpole's Copy ...	49
Titus Andronicus, 1611 ...	49
Sl...	200
Smith. History of Virginia, 1624 ...	265
Tennyson, Lord. Ode to the Duke of Wellington, 1842 ...	265
Whittington's Grammatical Tracts, 1518... ..	265
Browning, Mrs. E. B.	
Autograph Manuscripts:—	
Aurora Leigh ...	197
Casa Guidi Windows ...	197
Drama of Exile ...	197
Essay on Mind... ..	197
Glimpses into my own Life and Character... ..	197
Poems before Congress ...	197
Prometheus Bound ...	197
Sonnets from the Portuguese ...	197
First Editions of Works:—	
Drama of Exile, and other Poems, 1845 ...	197
Greek Christian Poets and English Poets, 1847 ...	197
Poems before Congress ...	197
Seraphim, The, and other Poems, 1848 ...	197
Letters to:—	
Miss Blagden ...	197
Miss Haworth ...	197
J. Kenyon ...	197
Mrs. Jameson ...	197
Napoleon III. ...	197
Personal Possessions of ...	197
Browning, Robert.	

LEAVING AND JOINING—continued

Brought to you by | The University of Chicago Library Authenticated Download Date | 6/16/16 12:01 PM

ENGRAVINGS AND ETCHINGS—*continued.*

GOSWAY, R.

Melania. By J. Condé ... 125

Mr. Philibert II. By J. Condé ... 12

Mr. Tickell. By J. Condé ... 12

Cousins, S.

Countess Grosvenor. After Lawrence... 49

Lady Peel. After Lawrence ... 49

Dawe, G. John Gray. After Raeburn...

Dawe, P. Children Gathering Blackberries. 49

After Morland ... 125

Daves, E.

Airing in Hyde Park. By Soiron ... 2

Promenade in St. James's Park. By G. G. ... 2

Debucourt.

La Promenade Publique... 124, 287

La Promenade du la Galerie du Palais-Royal ... 2

La Rose AND La Main ... 287

Le Compliment ... 287

Les Bouquets ... 287

L'Escalade ... 124

Les Deux Baisers... 124

Palais Royal, Garden Walk ... 287

De Launay, N.

La Consolation de l'Absence. After Lavreince 124

L'Heureux Moment. After Lavreince... 124

Dequevauxvillier. L'Assemblée au Salon, AND

L'Assemblée au Concert. After Lavreince 124

Descourtis.

Foire de Village. After Taunay ... 287

Noce de Village. ... 2

Princess Wilhelmine de Prussie. After Hentzi 124

Dickinson, W. Viscountess Crosbie. After Rey-

nolds ... 124

Dicksee, H.

Destroyers, The ... 288

In the Enemies' Country ... 288

Watcher on the Hill, The ... 288

Downman, J.

Duchess of Devonshire. By Bartolozzi ... 124

Duchess of Richmond. By T. Burke... 1

Miss Farren. By P. W. Tomkins ... 12

Mrs. Siddons. ... 12

Viscountess Duncannon. By Bartolozzi ...

Earlom, R. Lord Nelson. After Sir W. Beechev

Edwards, S. A. ... 12

Princess Victoria and Princess Sophie Elizabeth.

After Nattier... 12

Sympathy. After J. B. Greuze ... 12

Eginton, J. Shepherdess of the Alps. After

Hamilton ... 12

Fitton, Hedley.

London Bridge ... 49, 288

Two Milk-Flaves ... 49

Freeman and Cooper. Step by Step AND First

Steps in Life... 12

Gainsborough, T. George, Prince of Wales. By

J. R. Smith ... 12

Gauguin, T.

Fruit-Seller AND Milk-Seller. After Northcote 1

Promenade in St. James's Park. After E.

Daves ...

Graham, G.

Soldier's Farewell AND Soldier's Return. After

Morland ...

ENGRAVINGS AND ETCHINGS—*continued.*

Green, V.

British Naval Victors. After Abbott... 12

Duchess of Rutland. After Reynolds... 12

Greuze, J. B.

Le Baiser Envoyé. By C. Turner ...

Sympathy. By S. A. Edwards... 12

Grozer, J. Age of Innocence. After Reynolds...

Haden, Sir F. Seymour. Sunset in Ireland ...

Haig, A. H.

Mr. St. Michael ... 12

Quiet Hour, A ... 49

Hamilton, Shepherdess of the Alps. By J.

Eginton ... 12

Hentzi, Princess Wilhelmine de Prussie. By

Descourtis ... 124

Hirst, Norman, Rutland Children. After Rey-

nolds ... 49

Hoppner, J.

Countess of Oxford. By S. W. Reynolds ... 124

Lady Louisa Manners. By C. Turner ... 12

Lord Nelson. By C. Turner ... 12

Rt. Hon. George Canning. By J. Young ... 12

Setting Sun, The (God-all Children). By J.

Young ... 257

Sophia Western. By J. R. Smith ...

Howe, J. Hawking. By C. Turner ...

Janinet.

La Comparaison. After Lavreince ... 12

L'Agréable Negligé ... 12

L'Aveu Difficile. After Lavreince ... 12

L'Indiscretion. After Lavreince ... 124

Jones, J. Lady Hamilton. After Romney

Kauffman, A. Cupid Disarmed. By T. Burke... 12

Keating, G.

Children Playing at Soldiers. After Morland... 123

Deserter, The. After Morland ... 123

Knight, C. Lady Hamilton as a "Bacchante."

After Romney ...

Lavreince.

La Comparaison. By F. Janinet ... 124

La Consolation de l'Absence. By N. de Launay ...

L'Assemblée au Salon AND L'Assemblée au

Concert. By Dequevauxvillier ...

L'Assemblée au Salon AND L'Assemblée au

Concert. By Dequevauxvillier ...

Les Sabots. By J. Couché ...

L'Heureux Moment. By N. de Launay ... 124

L'Innocence en Danger. By Coquet ... 124

Lawrence.

Countess Grosvenor. By S. Cousins ... 49

Lady Louisa Manners. By C. Turner ... 12

Lord Nelson. By C. Turner ... 12

Miss Farren. By F. Bartolozzi... 49

MAY AND George, Duke of Buckingham, and his

... 12

Marshall, B.

... 12

... 12

... 12

... 12

... 12

Meadows, R. Attention AND Inattention. After

J. R. Smith ... 12

Engravings and Etching—continued.

PICTURES AND DRAWINGS.—continued

German School. Early. Portrait of a Gentleman in White Doublet	191
Gilbert, Sir J., R.A. Buckingham and Cardinal Wolsey	258
Robert of the Victoria	192
Gow, A. C., R.A. After Landseer	192
After Waterhouse	193
Graham, late Mr. Henry. Dispersal of Collection	192
Graham, Peter. Cadenham, Kent, from the West	192
Hampstead, the Sea, from the East	193
Hartley, George, A.	193
Northolk River, A.	192
Guardi, F. Archway	122
Canal Scene, Venice	122
Columnade in Venice	122
Dogana, The	122
River Scene	122
Venice	122
View of Venice	122
View of Grand Canal, Venice	122
Hacker, A., A.R.A. "Vae Victis!"	193
Hall, late Col. R. Spence. Dispersal of Collection	192
Hals, Frans. Portrait of a Gentleman	260
Portrait of a Lady	260
Harlow, G. H. Portrait of Mrs. Bridges and Three Children	192
Harpignies, H. Une Soirée d'Automne	192
Hemy, C. H., R.A. Crew, The	193
Hine, H. G. Chanctonbury Ring and Duncton	259
Old Clark Farm at Eastbourne, A	192
On the Malling Hills, near Lewes	194
View on the South Downs, near Brighton	194
Hobbema, M. Woody Landscape, A	259
Hogarth, W. Western Family, The	259
Holland, J. Entrance to Grand Canal from the Piazzetta	258
Grand Canal, Venice	259
Greenwich Hospital from the River	258
Returning from the Shrine	259
Holland, late Mr. J. R. Dispersal of Collection	122
Holmberg, A. Connoisseur, The	192
Hondecoeter, M. Canal, The	192
Portrait	259
Hogarth, W. S. A. Dispersal of Collection	192
Hock, J., R.A. Hunt in Oak	192
Hoppner, J. Portrait of a Lady	260
Portrait of Mrs. Phæbe Hoppner	260
Hunt, J. B. Sunset, The	192
Hunt, Stuart, G. A. G. Portrait of a Gentleman	192
Hunt, W. P. Looking from the Church	192
Hutt, Sir William. Dispersal of Collection	260
Janssens, C. Portrait of Sir Henry Martin	193

PICTURES AND DRAWINGS.—continued

Kiesel, C. There is Sweet Music Here ...	192
Knight, J. B. Pier, Sunset, The	192
Langton, N. Dispersal of Collection	192
La Thangue, H. H., R.A. Cider Apples	192
Water-splash, The	192
Lawrence, Sir T. Portraits. Antonio Canova	122
Duke of Wellington, The First	260
Portrait of a Gentleman, The	192
Portrait of a Gentleman, The	192
George Dance, R.A.	192
Lady Orde and Child	192
Mrs. Siddons	192
Lawson, C. Marshlands	192
Leader, B. W. Conway Bay and the Carnarvonshire Coast	192
Old English Homestead, An	192
Salisbury, Dorset	192
When the Sun is set	192
Worcester Cathedral	192
Leighton, Lord. Daphnephoria, The	192
Garden of the Hesperides, The	192
Le Nain, A. L., & M. Astronomers, The	192
Leyster, Judith. Boy with a Cat	192
Musicians	192
Lhermitte. Harvesters, The	192
Haymakers, The	192
Noonday Rest	192
Linnell, J., Senr. Coming Storm, The	192
Lucas, J. Seymour, R.A. Call to Arms, The	192
Luttichuys, J. Portrait of a Gentleman	192
McCulloch, late Mr. G. Dispersal of Collection	192
McTaggart, W. Away over the Sea	192
Mallet, J. B. La Chambre des Enfants	192
Manet, E. Head of a Lady in hat with blue veil	192
Maris, J. Dutch Landscape	192
Millais, Sir J., P.R.A. Greenwich Pensioners before the Tomb of Nelson	48
In Perfect Bliss	192
Lingering Autumn	192
"Rachael Ray," Illustrations to	192
Sir Isambard at the Ford	192
Trollope's "Framley Parsonage," Illus. to	192
Moore, A. Winds of the Seasons	192
Moore, H., R.A. Breezy Day, A	192
Morland, G. African Hospitality	192
Landscape, A	192
Old White Horse, lying on the ground	192
Slave Trade	192

Index

Index

PICTURES AND DRAWINGS *continue* 1

POTTERY AND PORCELAIN—continued.



THE WINTER'S GLOW

BY JOSEPH LABADIE, PAINTER

The painting is a reproduction of the original work by the artist, and is published by the artist's gallery, 100, New York City.





THE GREEK ON THE RUINS
By J. M. W. Turner, 1826. Oil on canvas, 111 x 146 cm.
National Gallery, London





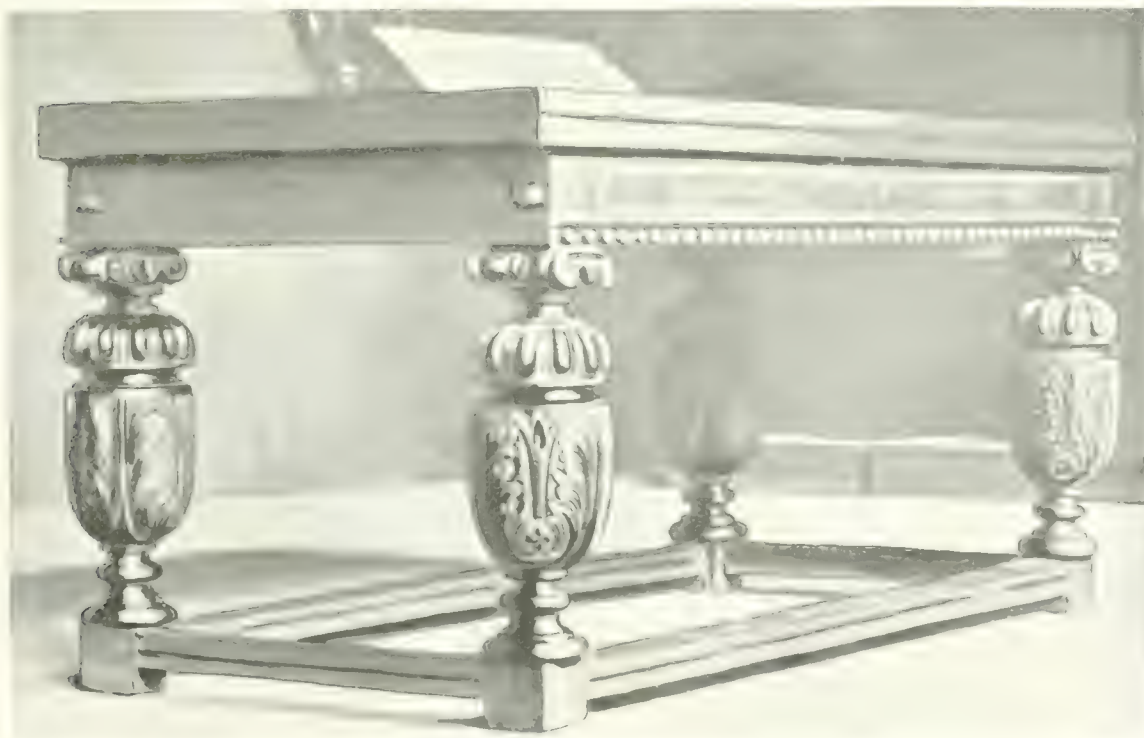
Sidelights on Oak Collecting: Some Leaves from a Collector's Notebook

By Fred Roe, R.I.

Author of "Ancient Coffers and Cupboards," "Old Oak Furniture," etc.

Two of the commonest impressions which exist as to collecting old oak may be summed up as follows: firstly, that rare and valuable specimens of this class of furniture can be picked up from their original homes in farmhouses and country cottages; and secondly, that the days when antique furniture could be cheaply acquired have gone for ever. Both of these ideas are true in a way, but both are equally fallacious; and between the two poles which these opinions represent there lies a connection. Oak furniture some years ago was to be acquired from farmhouses and country cottages, and may perhaps be still, though the lament is that none can be found

nowadays. It is also true that the discoveries of priceless chests and cofferers at the cost of a pound apiece are now excessively rare. When one considers that every small town in England probably contains a few lovers and collectors of old oak, it is little wonder that the process of acquisition tends to rarefy specimens in the market, thus helping to raise prices. In many cases, however, the value of pieces ignorantly acquired is enhanced in the owner's eyes far above their actual worth. It can never be brought home to the amateur sufficiently that age in itself cannot constitute intrinsic value, or that oak furniture of any great artistic significance was not executed for cottage



NO. II. ELIZABETHAN DRAW TABLE

VOL. XXXVI. NO. 4. A

[Copyright by J. T. Herbert Bailly in the United States of America, May, 1901]

Finally, it is true. Yet it is also true that the
pieces have been found by chance collectors and
often the collectors are not even humble sur-
roundings, and that such pieces have unquestionably
existed *in situ* for some generations. This is very
likely, but it is an anomaly which is easily explained.

paying revolution of taste among the classes made
 furniture of Gothic design unfashionable, and with
 the exception of the *chaises longue*, the English
 character became unfashionable, and were relegated
 to the kitchen, the outhouse, and the cellar. Again,
 the later and more severely classic models subse-
 quently militated against the heavy armchairs and
 weighty oak chairs of the Renaissance and Jacobean
 times, and they in their turn became to be regarded

unfashionable pieces may have been disposed of, or given to humble retainers and acquaintances of the family who originally owned them; but there is probably another and more likely reason for their falling upon degraded conditions. The civil wars and the gambling propensities of fox-hunting squires brought ruin on many a noble and ancient family whose surroundings had not been entirely divested of all traces of the feudal system. Legends still exist in the Eastern Counties which show that loyalty to their old employers not infrequently impelled country-side folk to acquire a piece of the old squire's belongings when a break-up occurred. Two exceptionally fine pieces which a friend of mine bought from some labourers' cottages in a small Suffolk village were, on investigation, traced back to the old Manorial Hall, whose owners had been ruined and dispossessed after an occupation by the family of more than two hundred years.

The furniture originally made for the homes of the humbler classes was rough in character and heavily, if not rudely, constructed, and though sought after by connoisseurs of the less critical sort, it is safe to predict that many of these specimens will never rise above the level of the "pound chests," whose scarcity some amateurs lament. But the souvenirs of the houses of the great come under a different category. Often degraded to base uses and sometimes altered to suit requirements, they, by their obvious superiority in design and workmanship, command attention from the collector, and when intelligently restored

(alas! that fateful word), or divested of later excrescences, become objects worthy of the highest class of surroundings. It is true that many of our ancient farmhouses and country tenements have actually themselves been residences of former grandeur; but it will generally be found that where the dwellings themselves have deteriorated in this way the portable furniture of its inhabitants in palmy days has clean vanished. It is seldom, indeed, that a "find" of any worth can be obtained from the dwelling of a labourer which once formed part of a palace.

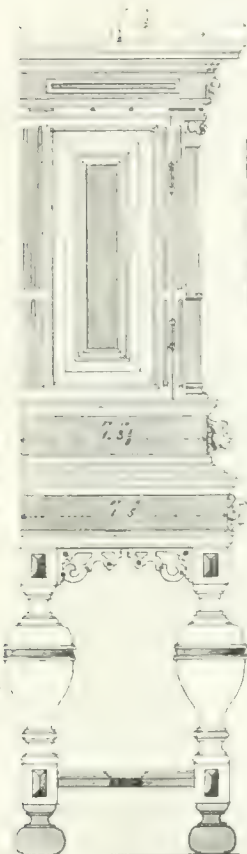
Humble country folk have their own fashions and ways of keeping up-to-date, and these strivings towards the wall-paper and varnish of respectability, while being utterly inimical to picturesqueness, often aid the collector in his acquisition of antiquities. I have known an Elizabethan credence (originally in some local church) turned ruthlessly out of a farm labourer's cottage residence and converted into a rabbit-hutch. Similarly the sole remaining piece of old oak furniture in Pounds Bridge Place (a quaint joint stool of unusual shape) was rescued only a few years ago from its resting-place in the rear of the house, where it had been used for peeling potatoes on for the last generation or so. Both of these cases of vandalism occurred in order to make room for some ghastly perpetration in new "japan" or imitation rosewood. In direct contrast to the last two instances of inexpensive acquisition is the case of the knowing countryman who has incidentally heard that old oak furniture is being eagerly sought after by people who have money. With a confidence born of a paucity of knowledge, he exhibits a rough oak chest which any bush carpenter could rival. "They tell me that's eight hundred year old," remarked one of these worthies in my hearing. "I think it's a thousand. Ah I shouldn't be surprised if it's two thousand. And I want fifteen pounds for it!"

After the last announcement it is refreshing to reflect that the rarest examples of antique oak are often not appraised at their proper value. There are not enough good pieces of certain epochs remaining in this country for them to be generally understood, and the dealing fraternity being but seldom acute students of style, it occasionally happens that a fight occurs at some country auction over a late court cupboard of but trifling value, while its rarer companion

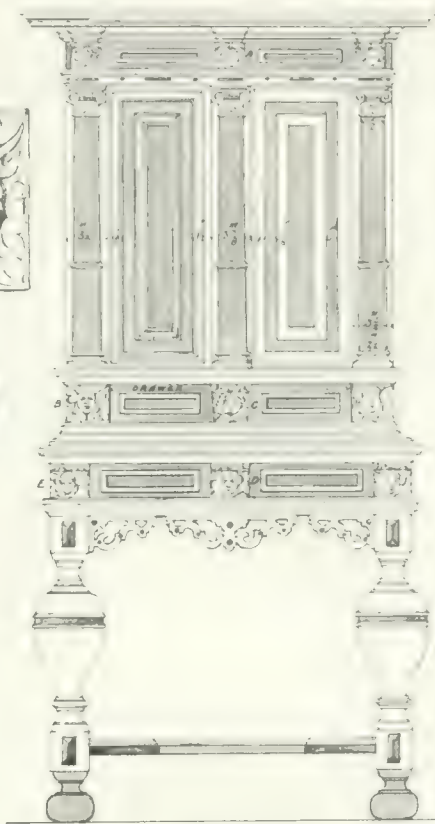
It may be accepted as a fact though, that fascinating as the pursuit of collecting in the country is, for those who have eyes to see and ears to hear, London must remain the happiest of all hunting grounds. Most fine pieces of old oak which ever come into the market in England at some time or another touch the

DUTCH CABINET. 17th CENTURY

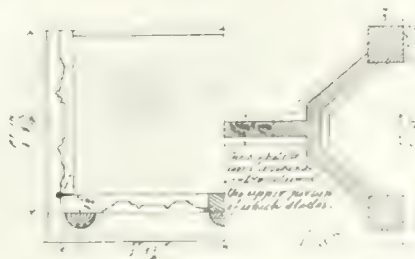
Designed by W. J. J. J.
Height 4' 3" 0"



Side View



Front View



Plan



... singular than the mode or locality of their discovery.

Only a few years since a superb specimen of the court cupboard variety, dating from the reign of Henry VIII., was purchased under singular circumstances in the unromantic parish of Watford. It had been used by the bucolic owner for years for the purpose of keeping cheeses in, and a vast deal of cleansing was eventually required in order to make this rarity of the Early Renaissance at all presentable. It will be noticed in the illustration (No. vi.) which we are able to give of this uncommonly fine specimen, that its upper story is embellished with classic pilasters, which rest upon a chamfered moulding of Gothic character. In spite of the base uses to which it had been subjected, it was, when discovered, structurally in a remarkably perfect state.

Amongst the many pieces of old furniture which fell into disuse none were for a time more generally neglected than the bedstead. The mere fact of such things being antique was at one time quite sufficient for most people to pass a verdict of banishment upon them. The idea of proportion—in most cases quite erroneous—also mitigated against their acquisition. Some of our greatest novelists about the period to which I refer also discourse of antique bedsteads with a picturesqueness which is largely made up of exaggeration. Dickens, for instance, in the Bagman's story in *Pickwick*, writes thus: "It was a good large room with big closets, and a bed which might have

... couple of oaken presses that would have held the

... ven also refers to a bed in Castle Canabas, which he

... at the other end aware of it. But these jests, happy as they are, belong to the Victorian era, and can hardly be taken seriously as far as connoisseurs are concerned, though they may be responsible for some

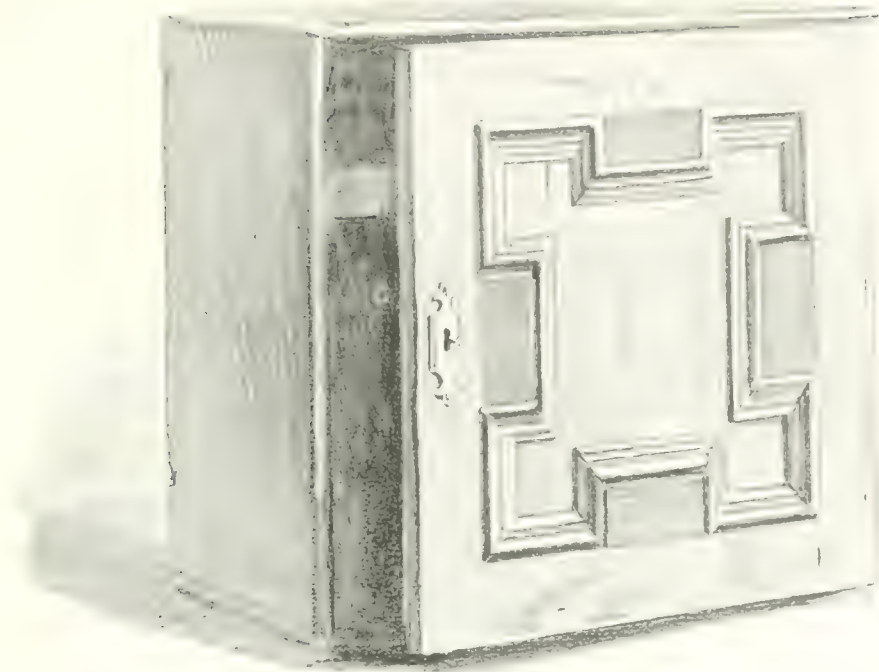
in every sense—which some years ago stood in the "haunted room" at one of our mansions in the Thames Valley (then in a semi-ruinous state) may be cited. The colour of the inner oak of this abomination was often pointed out as a proof of its antiquity. It may have been old in the sense that every stone used in the construction of Putney Bridge is old, but further the description could not apply, for the workmanship was lamentably modern.

An evening paper recently made the startling announcement that in 99½ (*sic.*) cases out of every hundred "genuine oak antiques" are fraudulent. Without going so far as to corroborate such an extraordinary statement, we may, however, affirm that the proportion is a very large one, which emphasises the fact that even when style and surface are harmonious, too great care cannot be exercised in the collection of old oak furniture.

Descriptions of antique furniture have been so often repeated (for better or worse), garbled and plagiarised, that with some familiar types it is difficult nowadays to give any descriptive account which is *ipso facto* a true one without being wearisome. There are, however, some peculiarities which seem to have escaped any but casual notice, inasmuch as no serious attempt seems to have been made to give any reason for their existence. The first of these peculiarities I may class under the head of convertible furniture, that is, pieces which may be made to serve a double purpose. The description "Monks' Bench" is well known to most students and collectors of old oak, and is applied indiscriminately, and regardless of date, to certain settles or benches possessing a movable back, which, revolving on pivots, transforms the piece in question into a makeshift table. These so-called "monks' benches," which are eagerly sought after, are nearly all productions of the Jacobean period, though the type was produced at an earlier time, and most probably was evolved through the exigencies of space. To meet with a veritable specimen made in monkish times before the Reformation is an exceedingly difficult task, and one which has baffled many an astute and ardent collector. The outward and

... discontinuance of the custom, and the stools were

... times, when the family still remained prosperous, the
tion was more elaborately carried out, such as by having
an oak
... pieces should not be confused with furniture which was
... and built initially for a dual purpose.



No. III.—SPICE CUPBOARD

visible signs of such rarities may be both few and slight, but they are infallible. Construction, form and ornamentation were all decisively different in the fifteenth century to those which followed after the Renaissance, and the craftsmanship can hardly be mistaken to the initiated. But "monks' bench" is a term which, used in a generic sense, may lead the unwary collector who has acquired a knowledge of surface minus that of styles into a good many pitfalls.*

Under the category of convertible furniture and next to the above-mentioned is the "cupboard settle," almost invariably a homely piece of late type, which was constructed for and used by farmers and other country folk in their ingle-nooks and living-rooms. I have scarcely ever seen a piece of this description which could have been classed as a fine production, and yet they are interesting in their way. They speak of limitations, hardly of space, but of comfort or luxury, and are a species of "Boxing Harry,"† made for the convenience of a class whose leisure

NINETEENTH CENTURY

was scant. They are probably acquired nowadays more as curiosities than works of art.

Another type of convertible furniture—convertible in a different sense—is that which was made specially for travelling purposes, and of this variety the table depicted in illustration No. vii. is an excellent example.

The huge hosteleries of the pre-coaching age—places such as the still existing “George Inn” at Norton St. Philip, Somerset, or the “New Inn” at Gloucester—were often but scantily supplied with furniture excepting in the very best apartments, and the retinues of noble or wealthy personages were accustomed to augment the comfort of chance lodging by taking with them in their travels pieces of furniture which could be easily carried and quickly adapted. The table shown in the illustrations is fashioned something on the lines of the well-known “gate table,” though of a simpler plan. It folds quite flat, and half a dozen of such articles could easily be carried on the back of a single mule.

A few other types of convertible furniture might be cited, but the above-mentioned are perhaps sufficient, for the rack chairs with which our missal paintings abound are not now to be met with out of Southern Europe.

Next suggests itself to me a peculiarity which is so obscure, and about which so little is known, that the feature has not infrequently been removed from pieces exhibiting it in order to square the thing up and, in

used for the purpose of keeping Bibles in as well as any other book. Such pieces probably represented the library of small establishments.

in the early part of the nineteenth century. It indicated making one meal answer the purpose of two, that one being

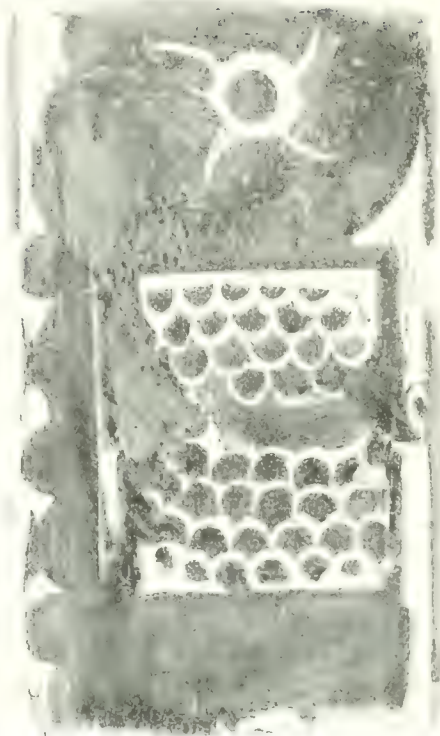


FIG. 11. Gothic Coffers. (From the same collection as Fig. 10.)

the same, but the lid is not to be observed on many pieces of furniture which are of the same type, and in which the same form. In coffers of Gothic times this inequality is

very common. In the case of a fourteenth-century coffer has had its lid planed down to a level thickness in order to acquire a horizontal surface suitable to modern requirements, and in each case ignorance, with its desire for modern utility, has eliminated a typical feature which is all too rare. In later times different methods were employed. The

backward rake produced by leaving the front legs or up-rights slightly longer in proportion to those at the back. A practical reason for this feature may, I believe, be found in the dwellings of our forefathers which housed these very pieces of furniture. However æsthetic in the art of design, the old builders were shockingly unscientific in the matter of construction, and in those days of timber and stone few floors were on a level. To coin a phrase, they drained centre-

Hall," i.e., the centre below the dais, where in large mansions all the impurities and waste collected. This species of currenting may have been to some extent

intentional in the case of large stone-flagged banquet-ting halls, but in domestic houses built of timber another reason suggests itself. There is no doubt whatever that, owing to faulty construction, the early timber houses very speedily commenced to settle and warp, with the result that floors sloped downwards towards the centre of the apartments, often by their own weight alone. These defects must have been well known, though the builders were not sufficiently skilled enough to remedy them. If the floors could not be successfully treated, obviously a remedy lay with the designers of furniture, and in their endeavours to preserve the horizontal in pieces which invariably stood round the walls I believe may be found the reason of the peculiar backward rake which I have noticed. I know of no other explanation.

Another curiosity in the way of antique furniture, one which is not common, but is yet met with occasionally, is that of *palimpsest* pieces, i.e., articles fashioned from wood which once formed part of another and earlier example. The little spice cupboard (illustration No. iii.) is one of these. It was probably constructed in its present form about the time of Charles II., out of the remains of a larger and earlier Jacobean production. The carving which appears on the inside is half-effaced, but was on the lines indicated.



NO. VI. COURT CUPBOARD

TEMP. JAMES VII.

Dates and inscriptions on old furniture are always interesting, but in some cases dates, even when old, cannot be regarded as infallible evidence of origin. Instances are not unknown where dates on articles of furniture have been added at a later time to initials which were obviously carved when the piece was made. The continuity of names in a family may in some cases have suggested the addition of the date when these pieces came into possession of a member bearing the same initials as the original owner. To cite another reason, the Hulton-cum-Chetham cupboard at Manchester is an example where the date was actually added on the presentation of the piece

to the college some hundred years after it was first designed and executed.

It must also not be forgotten that fashions in the old days took much longer to penetrate into remote country parts than at the present time. There were such distinctions as town-made and country-made pieces, and it does not follow that the particular style of furniture on which a date appears was contemporaneous all over the country. This explains the apparent anomaly of having approximate dates on articles of furniture which sometimes exhibit almost totally distinct types of decoration.

On the other hand, initials or names carved upon



ILLUSTRATION NO. XIX.

have recently come within the scope of the writer's experience.

Elizabethan chair shown in illustration No. xix. Surmounting the arch in the back appear the initials W. B. This chair, which a late owner secured from Richmondshire, was found, upon investigation, to

The second, a much slighter clue, but worthy of being recorded, is attached to a veritable seventeenth-century table in a fine old-world farmstead on the Middlesex border of Bucks. Upon this table appear the cryptic letters shown herewith (see illustration No. xv.). Again, investigation elicited the simple fact that the former possessors of this table (a family named INSTONE) were a yeoman family living in the neighbourhood during the seventeenth century, their descendants disposing of the piece somewhere about

In spite of such instances, highly circumstantial histories regarding old furniture should be received with caution, especially when attached to pieces which

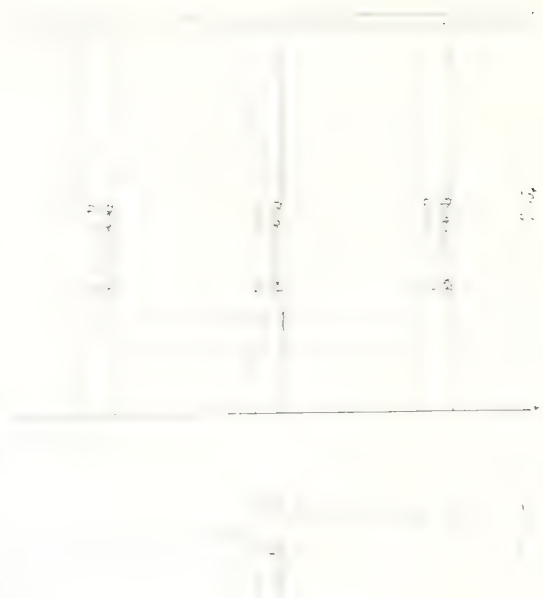


ILLUSTRATION NO. XV.

possessors of suites of furniture *circa* William III. that they could not have been presented to Queen Elizabeth according to legend, as the style and fashion of the articles did not make its appearance till quite three-quarters of a century subsequent to the virgin queen's reign. Belief remains obstinately unchanged, and it would require quite as strong a proof to shake this faith as that which chanced to come to light regarding the Kerry portrait of the old Countess of Desmond.*

A striking instance of the want of stability of some circumstantial histories occurred only some four years ago, when a chair which was reputed to be the actual one used by Henry Tudor, Earl of Richmond (afterwards Henry VII.), before the battle of Bosworth, was upon the verge of being accepted by royalty as a seat during one of the levees. It was, however, pointed out that the chair in question was so obviously a production of the Jacobean period—and not an early one at that—that the interesting ceremony of its supposed rehabilitation was declined.

To those who make a study of circumstantial histories I should recommend a close examination of

* The Kerry portrait of the Countess of Desmond, which is now in the possession of the Earl of Kerry, is a very fine work of art, and is believed to be the work of the great Flemish painter, Peter Paul Rubens.

a certain mention of an early sixteenth-century cupboard (W. 15, 1912) in the Victoria and Albert Museum. This piece (which, by the way, is wrongly labelled as being a "Livery" cupboard) is stated to have had some association with Prince Arthur, the eldest son of Henry VII., on the strength of certain carvings which are denominated "ostrich feathers."

The cupboard, which comes from Burwarton, Shropshire, is itself undoubtedly genuine, but I doubt the legend of its early possession, inasmuch as the so-called "feathers" are merely representations of contemporary "bill-heads." When surveyed apart from the glamour of romance, one is forced to the conclusion that some rebus on the name of the original owner was intended.

In direct contradistinction to the above fable is the veritable history attaching to a piece of panelling from Brent Eleigh Hall, Suffolk, in the same museum. This piece (W. 26, 1911), which exhibits

a curious combination of the parchemin and roundel ornamentations, bears the arms of Sir Thomas Barnardiston (who died in 1542), of Kedington, Suffolk, and Sheriff of Suffolk and Norfolk, and of Anne, his wife (died in 1560), the daughter of Thomas Lucas, of Little Saxham, Suffolk. Of the four roundels on this fragment, two are mere grotesques, whilst their comrades are of the portrait type.

It is always a thankless task to attack cherished traditions, and mostly repugnant, except to the agitator. It is also a far cry from the so-called



NO. IX.—LIVERY CUPBOARD.

St. Augustine's chair in Canterbury Museum to

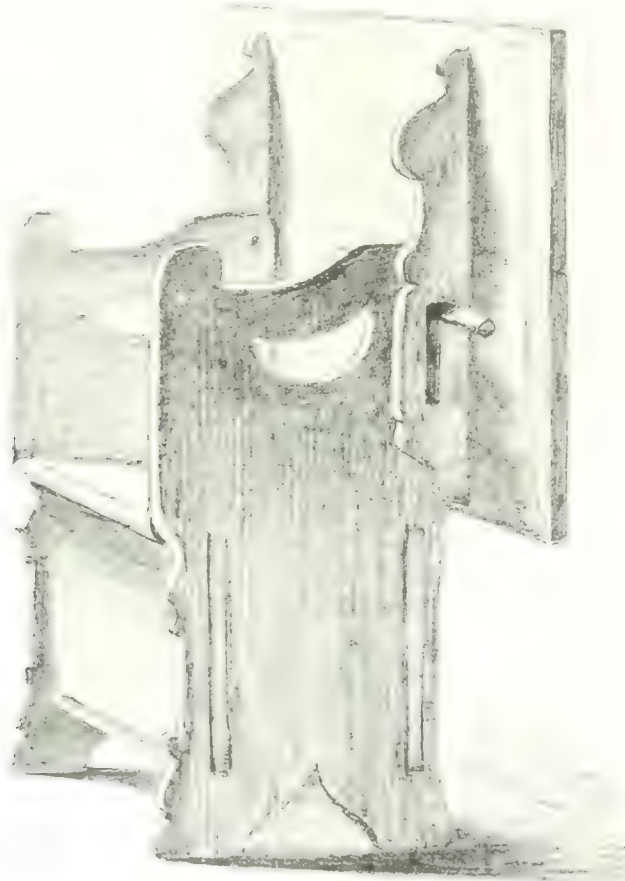
which true connoisseurs hunger to possess. There are few collectors of really fine things who would care to acquire the venerable relic just mentioned, except for the legend attending to such a crude, primitive article. A label fixed to the chair informs visitors that this was "the traditional chair upon which St. Augustine was seated at his historic conference with the British Bishops at Augustine's Oak." Formerly preserved in the Chancel of the Church at Staunton Bishop and rescued from destruction at the time of the restoration of the Church. Presented by the heirs of the late Dr. Cocks Johnson to the Royal Museum (Canterbury).

What the chair rests upon is not stated, and the casual observer gazing upon its rough form would doubtless make a mental note of the utter impossibility of ascertaining its antiquity. Yet even here,

construction, coarse as it is, hints at a possible period, and that little short of a thousand years removed from St. Augustine. It is well known that in stools and chairs of late fifteenth and early sixteenth-century workmanship the craftsman frequently inserted the front and back faces of the structure through corresponding slits or perforations in the side walls, a method which does not appear in any other period of English furniture. If the illustration (No. x.) is compared with that representing the so-called St. Augustine's chair, the similarity of construction in this respect will at once become apparent. The

the sixteenth centuries by some bucolic recluse who, utterly ignorant of the methods of construction prevailing during his time. The explanation of this

type. Pieces of a like nature, but bearing different characteristics, are not uncommon, especially in the West Country, where a certain conservatism survived during the seventeenth century. Both chests and boxes may be had from the latter district, which at first sight seem to belong to the middle of the



THE END OF THE FIFTEENTH CENTURY

small detail may save possessors of stools or chairs made on similar lines from the fallacy of presuming an Anglo-Saxon origin.

Another chair may be mentioned which, as a curiosity, violates all rules of contemporary styles, and is hopelessly misleading if taken as such. This relic is in the north transept of the parish church at Oundle, Northants., and is of a rude, semi-Gothic

SUMPT. COMP. DATE 18 APRN
LONDIN 15 APR 1976

Here, again, is evidence of some local genius, working on half-forgotten lines, and whose produc-

sixteenth century, but are often really some fifty or sixty years later in date.

There are three auxiliary methods of obtaining insights as to the proper dates of old furniture, the importance of which has never been properly estimated. Firstly, by the intelligent study of articles of furniture depicted in missal paintings, pictures, and engravings: secondly, by the style and period of costume in which figures carved on furniture are habited: and thirdly, by what may be briefly specified as furniture carved upon furniture. I propose to take the first two numbers together.

It is well known that the artists of the Middle Ages portrayed with delightful innocence the characters of any subject which they undertook, no matter what the period was, as habited in the costume of their



PORTRAIT OF MRS. JOHNSON (née PONSONBY)

BY GEORGE ROMNEY

In the collection of C. P. Taft, Esq.



time, and with all the surrounding accompaniments of mediæval life. Religious scenes were almost the only exception in the case of costume, the holy characters and saints being habited in conventional robes of the dressing-gown type, while even in these subjects the accessories are those of the period in which the artist lived. Taking the times before the Renaissance, this is hardly to be wondered at, considering that the only artists were the monks, and that furniture of the Gothic period was almost invariably more or less monastic in design. When, however, the Renaissance blossomed, a mixture of Romanesque costume often appeared on tapestries and carvings, many fearful and wonderful monstrosities in the shape of impossible helmets, armour, and garments being mixed with the actual garb of the time. In spite of these flights of imagination, furniture was usually depicted with truth, and the representations of chests, cupboards, and chairs may be accepted as typical examples where the costume is unreliable. And yet the fantastic pieces of armour which are brought into these historical scenes of the Renaissance are in a way indicative of their date, for though such suits were never worn for practical purposes, a few were undeniably made for purposes of pageantry, and as these are mostly well known and accredited possessions, they only serve to emphasize what might otherwise appear as an anomaly. The celebrated classic suit of Carlos V. in the Real Armeria in Madrid may be cited as a case in point.

The custom of depicting incidents and personages of any period of history in the costume of the time in which the artist lived, continued actually down to the Georgian era, and it was left for Benjamin West, who, with all his shortcomings, showed some sound common sense, to take the initiative in abolishing this practice. Teniers's well-known picture of *Peter denying Christ*, in which the apostle only appears in conventional garb, while the soldiers with their guard-room armoury of guns belong to the seventeenth century, may be, in the light of modern ideas, considered somewhat of an absurdity, but we should be less well informed about the period in which the painter lived if he had acquired more knowledge and showed less inconsistency.

We have but a scanty amount of examples of English furniture remaining dating from the Gothic or pre-Reformation periods, but for what are left there is complete authority and corroboration in contemporary manuscript illustrations. For instance, those quaint and uncommon joint stools, of which one belonging to the Marquis of Granby is a specimen, are excellently portrayed in a *Book of Hours* of the latter half of the fifteenth century in

the Bodleian Library, Oxford (*MS. Canon Lit.*, 99). Of chests of the early fifteenth century we have a splendid illustration in the *Harleian MS.*, 1892, the use of the chests as seats in this picture giving a curious insight into the dual usage of such pieces. An iron-bound treasure chest being interred in a vault is shown in the *MS. Bodl. Misc.*, 264. A curious effort of memory as regards historic furniture is exhibited in an illumination in Corpus Christi College, Cambridge, which is supposed to represent the coronation of either Edward II. (1307) or Edward III. (1327). The artist was probably present at the ceremony, and the result of his direct attempt to depict the coronation chair from memory, perhaps assisted by sketches, is most interesting.

Coming down to later times, an admirable example of a bedstead of the Renaissance period is shown in a painting depicting Henry VIII. reading (*MS. Reg. 2.A., XVI.*, British Museum). The originals of such pieces are so excessively rare that, except to note the style, any further reference to this particular object is unnecessary.

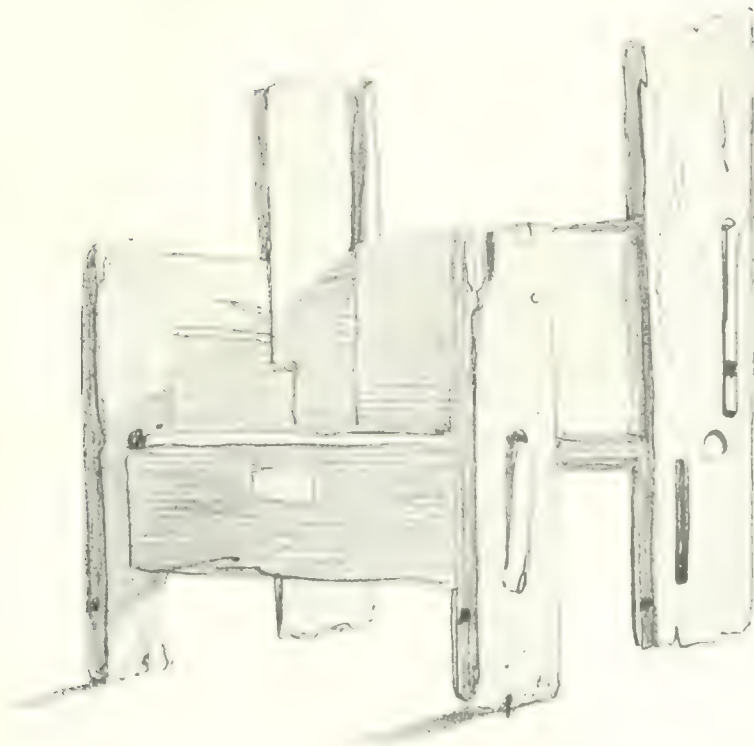
Perhaps some of the best authenticated instances of costume on furniture are to be found in the magnificent range of panelling at Abington Hall, Northants., the ancient seat of the Thursby family. The details of the frieze panels, which represent various scenes of agricultural and everyday life, are conclusive, representing as they do figures habited in the lamboys and puffed breeches of Henry VIII.'s reign. These features, taken in conjunction with the advanced state of the linen panels, and certain mocking skits against the preaching friars, furnish abundant evidence as to the approximate date of their production.

The Abington Hall carvings include no less than two representations of jesters, whilst another excellent specimen is to be found at Rye House.

Court cupboards of Henry VIII.'s time occasionally afford valuable instances of contemporary costume and head-gear. Although the majority of heads thus represented are mere grotesques, nevertheless instances occur where the faces are evidently genuine efforts at portraiture.

As regards wood-carvings which exhibit representations of furniture in their subjects or sculptured decoration, England possesses no great number of national memorials. Among the most instructive and interesting of our national products may be mentioned a group in oak, of late fifteenth-century workmanship, representing St. Anne and the Virgin and Child seated on a fine specimen of a linen-panelled settle. This curiosity (A. 4, 1911) has found a home in the Victoria and Albert Museum at South Kensington.





NO. XIV. ST. AUGUSTINE CHAIR. ANTIQUITY

and is specially worth studying, as it depicts with great truth a contemporary piece of furniture, which is now of the rarest kind, but must at one time have been in very frequent use. It may be noticed that this settle, contrary to usual custom, was evidently not intended to stand against a wall, as it is elaborately panelled on all sides with the linen-fold decoration, and its seat is supported with elegant cusped brackets.

are delightfully instructive on this point. The carvings are intended to represent the four evangelists, all habited in fifteenth-century costume, working in the capacity of scribes at their respective desks and bookshelves. These panels, which are carved in pine-wood, are said to be the work of a certain Hans Pacher, who died in 1498.

To have recourse again to the wonderful room at



NO. XV. VICTORIA AND ALBERT MUSEUM CHAIR. ANTIQUITY

The side flanges are slightly faceted, though this peculiarity may possibly have been an unconscious error on the part of the craftsman who executed the carving.

Every student of furniture knows that the so-called "antique" oak bookcase is an anomaly, which, in fact, never had any existence, the paucity of books in early days obviating such requirements. But of bookshelves and combined shelves and lecterns we have plenty of evidence. Some panels of Tyrolese origin in the Victoria and Albert Museum (484-4, 1858)

Abington Hall, there is a carving which represents a serving-man, habited in lamboys and puffed hose, as about to replace a cup in a fifteenth-century credence which is ornamented with perpendicular arches, whilst a woman is drawing off beer from a cask which is placed on the top of this relief.

On the Continent numerous instances occur of furniture, both clerical and secular, which is carved with representations of contemporary furniture. The stalls of Amiens Cathedral may be mentioned as



NO. I. ARMCHAIR ON ST. BERNARD.

The *Armchair* was a very common article of furniture of uncommon interest. The arm-rests were usually of the same material as the backrest, and were carved with the linen pattern.

Romance has not quite departed from the furniture collector's life. Even within the last few years a goodly crop of discoveries of hidden treasure have occurred in various types of furniture, the news of



NO. XVIII. STOOL FROM MS. IN BODLEIAN.

wanton and unnecessary mutilation of articles in search of treasure-trove. I quote a few such cases.

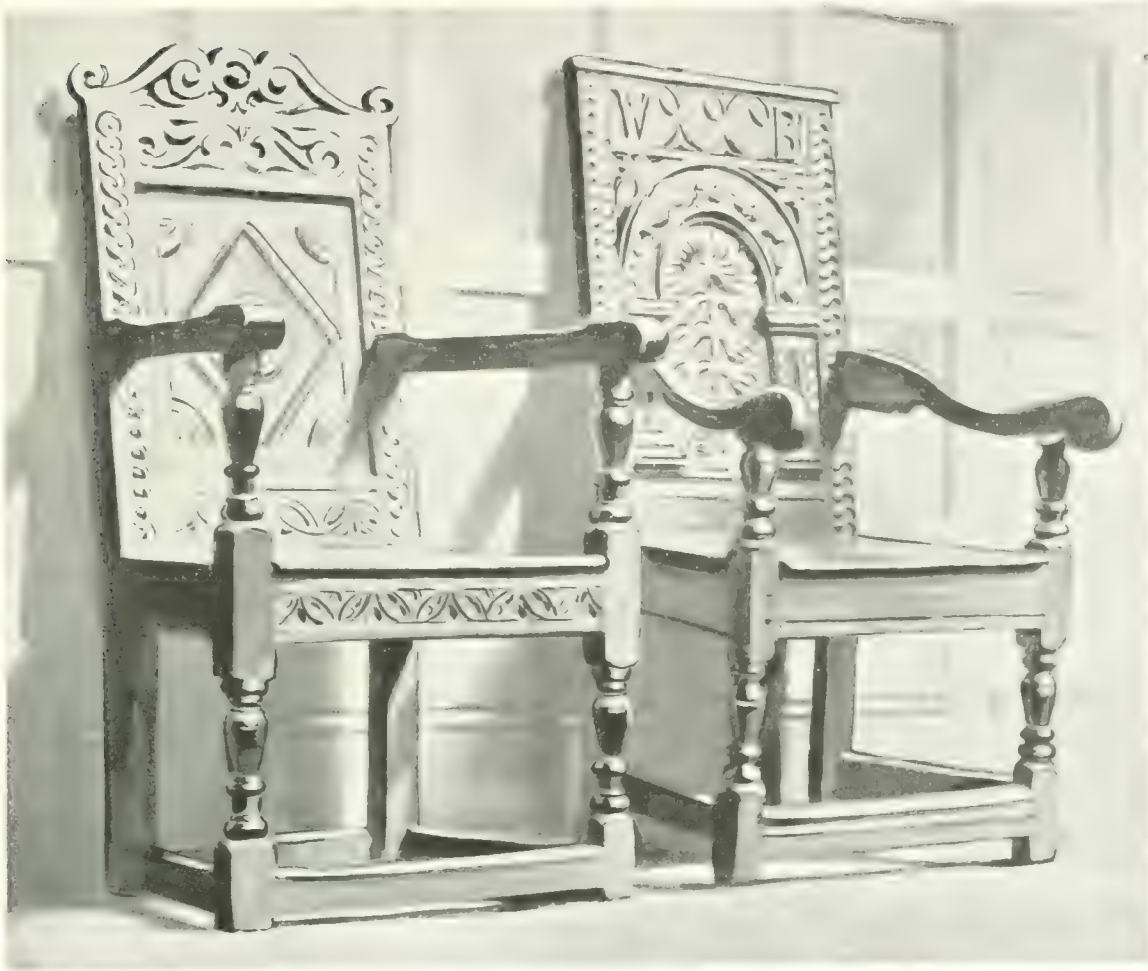
In 1905 an old armchair was purchased in County Donegal, wherein was found concealed a leather purse containing nearly £200.

In 1908 the breaking up of an old family chest at Birmingham revealed a hidden store of 100 spade guineas.

During the same year, while mending the seat of an old chair which had been in the possession of



CHAIR IN A. INGLIS, B.A.



NO. XIX. TWO CHAIRS

TEMP. HARTSHEATH AND ELIZABETH

his family for many years, a man in County Tyrone discovered a purse containing some £90.

At a rummage sale held at a country rectory in Hants during the autumn of 1910, an old writing-desk was purchased for the modest sum of 1s. 6d. Within a secret drawer in this receptacle some 30 gold coins of George III.'s reign were subsequently discovered.

Examples of the unwitting ownership of value not actually existing in specie also occasionally come to light. I quote *in extenso* a paragraph from the *Daily Graphic* of March 25th, 1910:—

“At a farm sale at Ansley, North Warwickshire, a carved oak Jacobean cabinet with a remarkable history has just been sold for £76. Before the owner realised its value it was used as a medicine chest in a cow-pen, subsequently did duty as a nest-box in a poultry roost, and eventually was used in the formation of a rick bottom.”

An exceedingly interesting and uncommon discovery was made in Flintshire in the summer of 1912.

Some workmen were engaged in repairing a fireplace and chimney in an old sixteenth-century building near Mold, known as the Fferm Farm, which was at one time the manor-house of the Hartsheath estate. They accidentally lighted upon a revolving stone, giving admittance to a secret chamber, the existence of which was not suspected, where, amidst the dust of centuries, was evidence of a drama indeed. Some antique oak furniture therein included a table, on which, among the remains of an uneaten meal, lay some firearms. What grim story of the Civil War lay behind these forgotten relics it is now impossible for anyone to say.

In conclusion, I should like to make a few observations upon the so-called improvement of really genuine specimens which so often crop up within the scope of the collector's experience. Any attempt to alter or embellish a veritable antique can only detract from its value and end in irreparable injury. Yet, in spite of what should be a matter of common sense, obvious to any but an ignorant mind, this obnoxious

... a Dutch draw-table with bulb legs, which had received
... unscrupulous person in whose hands it had been.

... but its Dutch origin had evidently not been to the
... not too common, but good old English furniture is
really much scarcer, and in more demand. Regardless of the fact that in every object of this kind there exists both external and internal evidence, the sometime owner had carved, or rather mutilated the bulbs and other features into an imitation of English work of the Elizabethan period, so as to give the whole specimen an English character (save the mark), and possibly raise its value. The result was shocking, and what had once been a good honest piece of some quality had now become a nondescript, utterly valueless in the eyes of any connoisseur.

Another so-called "improvement" which is quite

as frequent in its practice, though scarcely so deadly in its effects, is the removal by many collectors of the old varnish from their acquisitions, and very often with it every trace of *patine* from the surface of the wood. This is often done by those who esteem themselves connoisseurs, and would not dream of altering or embellishing such pieces structurally, under the impression that only wax and not varnish was employed as a surface polish in the old days. This opinion is distinctly wrong. We have documentary proof that it was customary to both paint and varnish furniture in Elizabeth's days. To mention one authority alone, in the Kenilworth Inventory, taken A.D. 1584, this item occurs: "A bedsted of walnut-tree, toppe fashion, the pillars redd and varnished." The pickling of old wood should be avoided where possible, for the lost beauties of colour and surface can scarcely ever be regained.

If the venting of such adverse comments will induce any designing vandals to hold their hands, this article will not have been written in vain.





CAROLINE COUNTESS CARLISLE
 FROM AN ENGRAVING BY G. FAULSTICH, 1780
Engraved by M. H. G. in the 18th century



Pottery and Porcelain

Stoke-on-Trent Museums (Tunstall, Burslem, Hanley, Longton, and Stoke-on-Trent) By Alfred J. Caddie, Chief Curator

If people possess things and do not use them, and if they are not of some distinct value to the community contributing to their maintenance, they must be proved to be of some distinct value to the community contributing to their maintenance. In the days not long gone by many of our smaller provincial museums acquired the atmosphere of a marine stores, and anything of a quaint, out-of-the-way character was admitted for the curious to gaze upon. Any scheme of systematic development on educational lines seemed rarely to have been considered, with the result that a heterogeneous mass of meaningless objects was accumulated, serving no useful purpose whatever. But of late years the condition of things has greatly improved, and we now find, especially in industrial centres, a system of specialization in practice where local needs have first consideration. This is particularly noticeable at Sheffield and Stoke-on-Trent. In the former town is to be found a really fine and representative collection of Sheffield plate and silver, fully illustrating the local industry: whilst at the latter

there is perhaps the finest and most important collection of pre-Wedgwood and other eighteenth-century English earthenware in existence. The "Pottery" people are proud of their beautiful art, and keen to preserve specimens of all periods. Up to the time of the federation of the six towns comprising the "Potteries," there were four good ceramic collections, each under separate management; but now that the whole district has become one County Borough—Stoke-on-Trent—this has changed, and they are all brought together under one head. A very definite scheme has been mapped out, and although the available funds are not very great, it is found possible to make many important additions each year. Articles have appeared in *THE CONNOISSEUR* in the past dealing with specimens in the Stoke, Hanley, and Burslem Museums; but it is the purpose of the present writer to point out a few of the more important recent acquisitions.

Some years ago we expressed the opinion that much





NO. VI. BRISTOL FIGURE OF THE HUNSMAN.
9½ IN. HIGH

the same as the identical tools of Beilwell, Wedgwood, & Co. of the country, was produced long after the period of his sojourn in Staffordshire, and that the same tools were used by Wedgwood to produce the best of it, but that many other potters followed the same lines of production. As proof that we were right in our conjectures, there is now on exhibition at Messrs. Wedgwood's Museum at Etruria a number of the identical tools used for stamping the ornaments, these having recently been discovered in an old portion of the works. Still more interesting has been the discovery of a teapot, No. iii., which has been produced and decorated in precisely the same manner as those said to be by Elers. At the bottom is impressed the name "Myatt." This potter established a small factory at Fenton, adjoining Stoke, in 1802. We have also a most beautifully engine-turned red-ware coffee-pot having the same mark. In both instances the quality of the potting is excellent, and it is to be hoped that more information concerning this little-known potter will be forthcoming.

No. ii. shows a vase of cream ware of exquisite quality, which had up to quite recently been somewhat

of a mystery. Various connoisseurs have expressed divergent opinions concerning it, the majority agreeing that it was made by Neale & Co. However, the mystery has now been cleared up with the discovery of the original pattern at Wedgwood's works, together with moulds for the ornaments. The vase, which is "thrown" and "turned," was manufactured about 1760, at the Brick House Works, Burslem, by Josiah Wedgwood.

Naturally we are doing our utmost to secure specimens of the productions of all the earliest potters in the district, and at the present time porcelain is receiving careful attention. In our museum at Stoke-on-Trent there are several good typical examples of the work of Littler of Longton Hall, who, although his factory was only in existence some ten or twelve years, managed to produce a good china body. The teapot (No. iii.) was recently acquired, and we look upon it as one of the most interesting pieces of early local china in our collections. The painted decoration in Chinese style was in our opinion executed by an artist who had been in the habit of enamelling salt-glazed ware, a variety which Littler made largely before he took up the more difficult task of porcelain making. As will be observed, the overlapping leaves at the base of the pot have been very carefully coloured in the style so common to Littler



NO. VII. STONEWARE VASE BY JOHN TURNER
12 IN. HIGH



No. III.—TEAPOT

BY LITTLER & LONDON HILL

productions, and altogether the specimen is most charming. The three vases (No. iv.) are also by Littler. They have the usual blue ground, with somewhat crudely coloured sprays of flowers in panels, and the handles show signs of having originally been gilt. They are no doubt earlier than the teapot, and, from a technical point of view, inferior.

At the Stoke-on-Trent Museum is also to be seen one of the finest, if not actually the finest specimen

of enamelled salt-glaze ware known. It is a water-ewer (No. v.), 8½ inches in height, and is believed to be the companion piece to the bowl in the Schreiber Collection at the Victoria and Albert Museum. The decoration, in pseudo-Chinese style, is of the highest

quality. The potting, the potting of the middle of the eighteenth century it leaves nothing to be desired. For many years in the celebrated Solon Collection, it came into our hands at



No. IV.—THREE VASES

BY LITTLER & LONDON HILL



copyists, but who produced examples of the noblest art of the time even the work of the great potter himself. Not the least of these was John Lister, of Lane End, who had very probably produced his fine-toned ware slightly before Wedgwood's jasper was perfected. Many collectors possess nearly identical specimens of this ware, but it is doubtful whether there is any other finer than the vase illustrated in No. vii. It stands 13½ inches high on a polished black basalt plinth, and is a masterpiece of ceramic art. The "body" or "paste" is of the finest quality, and as soft to the touch as the finest porcelain, whilst the glaze is perfect, and the leaves round the base have been most carefully modelled. Altogether the piece is a fine example of the height of the potter's art in every point of view, and serves to show to what degree of perfection this eighteenth-century potter had attained.

No. viii.—Two of the specimens purchased by the British Museum last year, and each of which is a fine example of the ware. The vase is beautifully decorated with

hands entwining on the rim, and festoons and sprays of flowers painted most effectively in the centre.

Collectors are at last realising that the fine porcelain manufactured by Messrs. Mintons, particularly

other European factory has produced such perfect Under the direction of Colin Minton Campbell, with

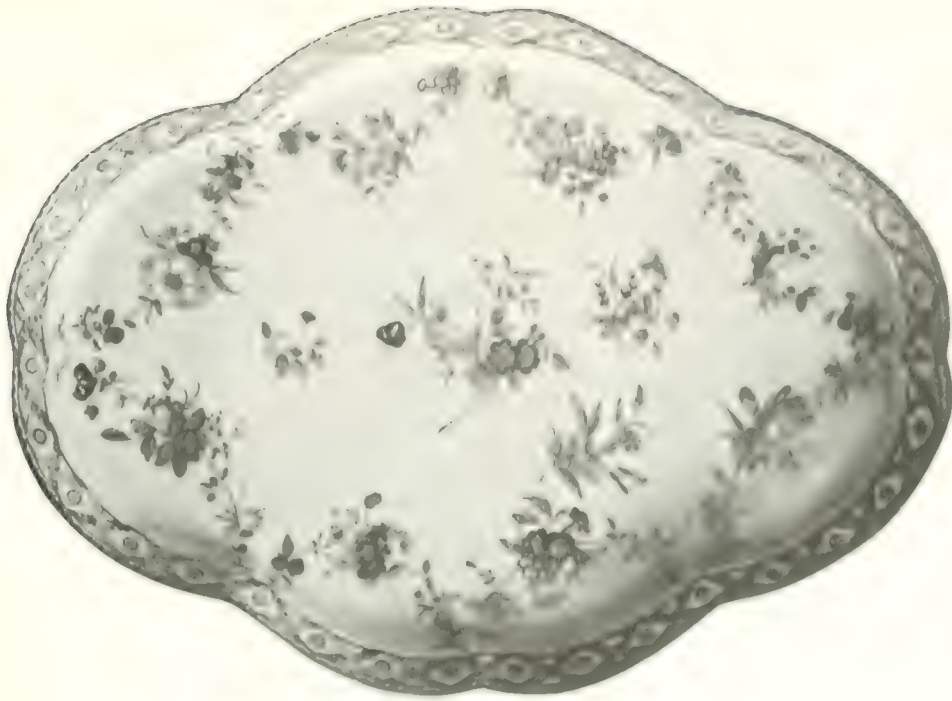


Fig. 1. — Plate 100.



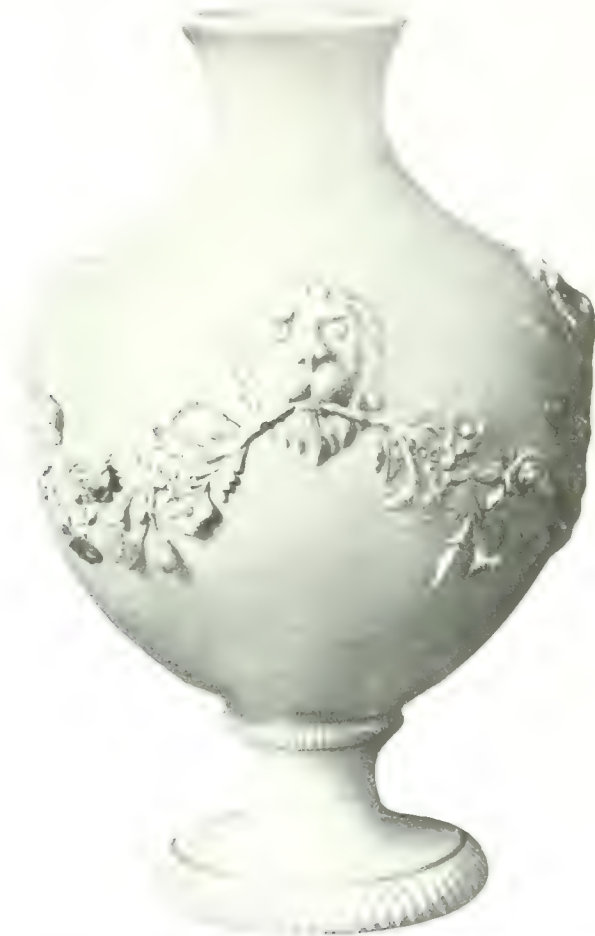
Fig. 2. — Tile 101.

The Connoisseur

Mr. Allen, who has spent a great deal of time and labour in the work, and in consequence of the great importance of the Sèvres pieces in the Royal Collection, the Wallace Collection, etc., and so successful were they that in many instances the copies are finer, from a technical

the piece, and altogether it is one of the firm's most successful productions.

No. xi. is a large and handsome porcelain vase of Minton manufacture, the decoration being by Tom Allen, who was, in our opinion, the best English painter of figures ever engaged in ceramic art in the



No. xi. HOLLINS'S VASE.

No. xi. HOLLINS'S VASE.

naturally brought many continental artists to Mintons, and it is a remarkable fact that the decoration on English porcelain at its best was almost entirely

either copied from Fragonard, Watteau, Boucher, or at least built up from the work of these artists. Perhaps Mintons best painter of these subjects was

whose work may be seen in No. x. It is a large porcelain tray, about one inch deep, with carefully pierced rim, the subject in the centre panel being "Vulcan forging the armour of Love." Rich gilding

Potteries. It is one of a pair, there being figures on each side representing the four seasons. The turquoise ground of the vase is admittedly the best in colour ever produced by the firm, and is known as Hollins's turquoise. He has also been a most successful painter in the firm.

It is impossible in a short article of this character to do more than make a passing reference to a few of the more important additions, as each year our collections continue to grow rapidly in importance, and we hope eventually to be able to fully illustrate the development of the ceramic art throughout the world; but this will be a long and expensive task, and with an income limited to a halfpenny rate, we are somewhat hampered. If it were not for the pecuniary help



NO. V.—ENAMELLED SALT-GLAZE WATER-EWER

received from the Board of Education, and the generous help of several officers of the Victoria and Albert Museum, South Kensington, our progress would be



NO. VI.—ENAMELLED SALT-GLAZE WATER-EWER

much slower than it is, but the encouragement of this Department is of the greatest assistance to us, and has helped us over many difficulties in the past.



ONE OF THE CASES OF THE MUSEUM

The Preece Collection of Persian Art

THE beauty of ancient Persian art has perhaps never been better exemplified than in the wonderful collection of faience and antiquities gathered together by Mr. John Richard Preece, C.M.G., and now on view at the Vincent Robinson Galleries, 34, Wigmore Street, W. A few of the individual pieces have already been shown at the Victoria and Albert Museum and the Burlington Fine Arts Club; but this is the first time that the collection has been placed on public view in its entirety. Like most famous specialised collections of foreign antiquities, it was largely made before the classes of work which it illustrates were attracting the attention of connoisseurs, and it was wholly accumulated in the country of its origin. When Mr. Preece, in 1868, entered Persia in the service of the Indo-European Telegraph Department, the retrospective art of the country had received comparatively little attention: he had practically a virgin field to exploit, with few or no serious competitors. In 1891 he was appointed British Consul at Ispahan, and became Consul-General in 1900, retaining the appointment until 1906. During these forty and odd years he was resident in the country, Mr. Preece was sedulous in forming his collection, which was sent piece by piece to London to his brother, Sir William Preece, K.C.B. He is recognised as one of the leading authorities on Persian art, and the high standard of his collection fully justifies this reputation. Altogether it comprises about a thousand pieces, all of which are interesting, and many of them unique and valuable. Among the latter must be included the famous mihrab, or prayer niche, from the Maidan mosque at Kashan, which was lent to the South Kensington Museum in 1905, and which one can only hope may be secured permanently for the national collection.

It should be explained that the chief office of a mihrab in a mosque is to point out to the faithful the direction in which Mecca lies, so that they may pray with their faces turned to the right quarter. This mihrab is said to be the largest and most beautiful of its kind contained in any collection. It measures over 9 feet by 6 feet, and is noteworthy for the extraordinary brilliancy of the gold and silver lustre of its tiles, which date from about the end of the first quarter of the thirteenth century of the Christian era. This piece, however, is comparatively well known. Another mihrab, which, though neither so large nor celebrated, is perhaps equally beautiful, is illustrated in colours in the present number. It is a little later in period, bearing the signature of the artist, Ali Ibn Muham-

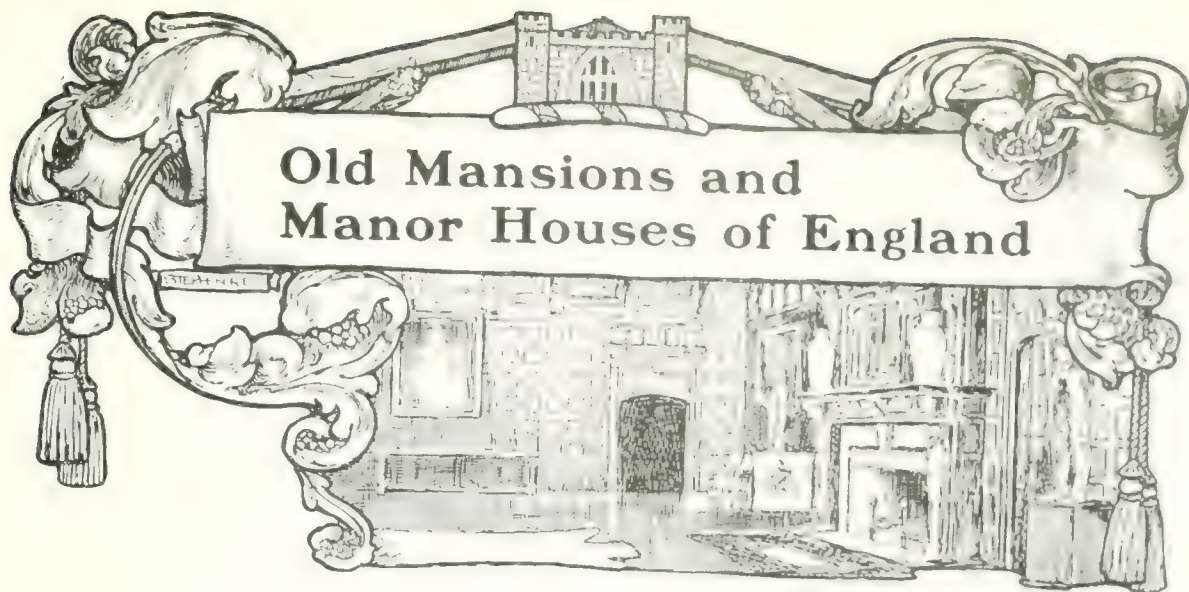
It measures 5 feet in height by 2 feet 5 inches, and is composed of two large tiles, executed in that beautiful lustre ware the production of which was fully mastered by the Persian ceramic artists early in the thirteenth century. The tiles are moulded in relief and painted in blue turquoise and brown lustre, the design consisting of a broken arch springing from the inscription, and capped by a broken circle, from the centre of which hangs a lamp. Both within and without the arch the ground is covered with inscriptions from the Koran, those in the spandrel being in Kufic. The design of the groundwork is formed by innumerable floral scrolls, being etched on the gold lustre ground, these showing up as ivory white—the colour of the tin enamel with which the ware was originally coated, a mode of decoration characteristic of early Persian lustre faience, and highly effective. The full beauty of this wonderful piece can hardly be realised from a frontal view, as it is only in a side-light that the iridescent and jewel-like glow of the lustre reveals itself to full advantage.

The second piece illustrated, a shaped spandrel from the Sefarian Palace, Ispahan, was wrought for Shah Abbas in the days when he was striving to make that city the glory of the East. It dates from about 1600 A.D., and is 12 feet 4 inches wide by 6 feet 4 inches high. The two sides, which are exactly reversed, each depict the story of Yusuf and Zuleika (Joseph and Potiphar's wife), the coloration of the tiles being in turquoise, yellow, and manganese on a richly shaded blue ground, with a turquoise border. The design is of exceptional beauty, the colours being combined to produce an effect of sustained brilliance and splendour.

The collection includes other works in Persian faience of an equally important character, besides examples of armour and embroidery. The exhibition is probably the most comprehensive of its kind that has yet been held in London, it being unique in the quality and number of pieces shown. The illustrated *catalogue raisonné* of the collection which is being prepared should thus form a record of permanent interest and value.

There is also on exhibition a collection of very scarce seventeenth century Naxos or Rhodian embroideries. They were bought thirty years ago by the late Marion Crawford at Constantinople, from the executors of the French Consul in Asia Minor, who had been collecting all his life. The work is extremely fine and the design and colouring most beautiful. It is said that such a collection has never before been formed of this most exquisite embroidery.





AN ancient dwelling, rich in historical associations and architectural achievements, holds a unique position which cannot be overcome. The reason is obvious. The simple fact remains that everything ancient gains, from its relative novelty to us, an element of interest. The truth of the statement that an essential pre-requisite to all beauty is contrast must be admitted. In visiting a number of old houses (many are not well known, as the

The Metamorphosis of the Useful into the Beautiful

majority of them stand in remote places far removed from civilisation and off, what is vulgarly termed, the beaten track) one comes to the conclusion that every notable product of the past has assumed a decorative character. The embattlements, moats and drawbridges, the watch-towers, which are still the proud possessions of many residences in England, enhance the beauty of the places they adorn, and are indeed picturesque; they appeal as much to the

architect as to the impressionist artist, and they have afforded valuable material for the historical novelist. These places, however, were built in solid earnest with no artistic intent, but were erected, as the savage times demanded, purely on utilitarian grounds. To feudal barons and their retainers, wrote Herbert Spencer, security was the chief, if not the only end, sought in choosing the sites and styles of their strongholds. Probably they aimed as little at the picturesque as do the builders of cheap brick houses in our modern towns. Yet what were erected for shelter and safety, and what in those early days fulfilled an important function in the social economy, have now assumed a purely ornamental character. Ruined castles, old mansions, and manor-houses are obvious instances of the metamorphosis of the useful into the beautiful.

Though many ancient residences have benefited by the owner exercising care and discretion in the maintenance





LEHAM, BEAMINGTON, LORSET

There are, perhaps no parts, many places, which have been the abode for a certain while of our kings and queens and which have played a significant part in the pages of history, are allowed to fall into a state of neglect.

Many old manor-houses in our villages, through the family having died out or fallen upon unhappy days, such

"Pugin would
have torn
his hair"

as Hardy's Turbervilles, are either used as farm premises or farmhouses, and these old halls, with a hundred and one memories of the past, are

used as barns or stables. Visitors to these old places will sometimes see children fingering about a splendid specimen of oak carving, while a pot of boiling food-stuff steams out of the open fireplace up to a ceiling of beautiful plaster-work. Further, there is the case of the old hall at Leham, where the old oak door has been removed and erected a modern one in pine to serve in its place; and the old hall at Leham, where the old oak door has been removed and erected a modern one in pine to serve in its place;

and the old hall at Leham, where the old oak door has been removed and erected a modern one in pine to serve in its place;

own ideas of architecture. Many other places have suffered from the hands of ignorant renovators, and it is not an uncommon thing to come across halls in which

the old hall at Leham, where the old oak door has been removed and erected a modern one in pine to serve in its place;

the old hall at Leham, where the old oak door has been removed and erected a modern one in pine to serve in its place;

last descendant of an old family clicks, in his waywardness, his fingers at the tradition of his fathers and quits the ancient hall for easy pleasures in foreign climes, the

escutcheon on his house fall from the portico for village

people of old time built not for to-day, but for all time; they built a home for themselves and their children's children, a home which would bring memories of sire and grandsire who had raised a sheltering of beauty and calm in the boisterous days of the clever King Harry the Eighth. They lit, according to no less a worthy than Ruskin, the Sixth Lamp of Architecture, the Lamp of Memory. They felt that, "having spent their lives happily and honourably, they would be grieved, at the close of them, to think that the plan of their earthly abode, which had seen, and seemed almost to sympathise

The Sixth Lamp of Architecture

in all their honour, their gladness, or their suffering—that this, with all the record it bore of them, and all of

material things that they had loved and ruled over, and set the stamp of themselves upon—was to be swept away and that there was room made for them in the place, that no respect was to be shown to it, no affection felt for it, no good to be drawn from it by their children; that, though there was a monument in the church, there was no warm monument in the hearth and house to them; that all that they had ever treasured was despised, and the places that had sheltered and comforted them were to be swept away and set aside. "Let a good man would fear this; and that, far more, a good son, a noble descendant, would fear doing this to his father's house." With a warning finger raised, Ruskin said to the vandals who were about to destroy our old English manors, "Let men look to it when they rend it lightly and pour out its ashes."

In spite of the mania which prevailed at the beginning of the last century for destroying ancient mansions,

Old Mansions and Manor Houses of England



THE OLD EAST GABLES, BRICCLIS HALL, NORFOLK

England is still the proud possessor of many old country houses whose retiring positions, set in the centre of old-world gardens, are abodes of loveliness. There is an atmosphere of delicate melancholy, and what De Quincey might have termed everlasting farewells, about these old places, far removed as they are from the madding crowd. Their sylvan lawns bespeak a reposeful calm, and in their halls of peace there is time for sweet breathing.

When one diligently ponders on the evolution of the house, a certain awfulness makes one pause, not only because thousands have fallen in this Flodden Field of art, but because one realises that art in any one of its revelations has been brought about by thousands and thousands of years of slow progression. It is a mighty stride in evolution from the holes in the earth and cave-dwellings to the cathedral. Enormous advance has been made from the earliest remains of houses in Great Britain of wood or basket work and mud-clay to the Elizabethan manor. The rectangular house was not evolved from this round house, although influenced by it, but from the booth or tent built by shepherds for their summer residences on the hills or in the plains. It

is interesting to observe here that the labourers in the field "forged the first links of the long chain of evolution which extends between the lowest and the highest forms of human dwellings."

The evolution of the English house is an absorbing study which is full of interest, and affords, besides a history of our country, a knowledge of the habits and lives of the people. The house of to-day is a descendant from the keep of the Conqueror's time, and the student who wishes to take up this subject will have little difficulty in tracing this step by step. To take an example: the resemblance between the Norman keep of Castle Rising, Norfolk, and Fritwell Manor of Elizabeth's reign, may not at first be seen, yet the descent of the latter from the former can clearly be established. The limited space of a supplement does not allow of an attempt being made in this direction, but our object here is to draw attention to a number of ancient places which appeal to connoisseurs. It will be noted from several of the places which we have chosen to mention and illustrate, that size is not always a criterion of significance; that artistic perfections are more often to be found in the smaller manor-houses of the knights and squires than in the more spacious mansions of the nobles of the Court.



SMALLFIELD PLACE BURSTOW

Amongst the smaller residences can be named Acton Court, Iron Acton, Gloucestershire. After the Wars of the Roses, times became less troublous in England and the necessity of

Acton Court

defence against marauding bands had not to be so greatly considered. Home life became more settled and refined, and houses were built with greater thought to creature comfort. An interesting example is this house, where can be seen the influence of the successive ages. First to be observed are the fortified walls, pierced with embrasures and loop-holes, and having corner turrets. Some of these walls are now incorporated with farm buildings, but there are still traces of the moat which enclosed these walls in bygone times. Slightly to the north is the present house, fronting a great forecourt, and it is in this house that the interest centres. Built during the fourteenth century, of massive construction, the old plan of great hall with kitchen and buttery is to be noticed. Beyond is the Chapel, with a beautiful perpendicular window of the fifteenth century, now relegated to ignominious service as a stable, whilst above is the Great Chamber and the Lord's Parlour. The house was practically

completely destroyed in 1644, but the present house is a

conspicuous example of work of the latter period being the fine gateway to the forecourt, on the spandrels of which appear the arms of the Poyntz family. Evidence of the evolution of the staircase is here to be seen. Stone was the material used far into the Tudor period, when it was replaced by oak, the spiral or newel stairway giving place to short, wide flights arranged round a square well. One of the stairways at Acton is of the circular or centre newel type built in a turret, but with every tread hewn out of a solid log of oak, beautifully

now as perfect in condition as when put in, at least three hundred and fifty years ago.

The house is the historic home of the Actons, a family of great repute in the fourteenth century, and there are records that Henry VII. was received here in 1486. Henry VIII. and Anne Boleyn were entertained here in 1535, and subsequently Queen Elizabeth in her progress from Greenwich. It is reputed that it was here, too, that Sir Walter Raleigh first introduced tobacco to his friends.

The house has been used for centuries as a farmhouse, but it is rich in pleasing characteristics and calls for restoration. Here is an opportunity for a lover of architecture who wishes to exercise his hobby in bringing back a fine old house to its former grandeur.

A little more than a Sabbath-day's journey from Bridport in Dorset stands one of the finest examples of

Parnham

Tudor architecture in Parnham House, which was built in great part in the reign of Henry VII. It was a manor of the Strode family, who owned a large part of the county of Dorset. In the following reign, viz. Henry VIII.'s, the owner, Sir Robert Strode, "re-edified and enlarged" the house and built the present front very much as it now stands. Sir Robert also added a gatehouse and courtyard, the former apparently near the present lodge, but unfortunately both have been long since destroyed.

A fine gateway with a stone and brick structure, which it remained for over two hundred years, when, having passed, by the marriage of the heiress and last of the Strodes, to Sir William Oglander, of Nunwell, in the Isle of Wight, it came into the possession of this family, with whom it remained until the death of the last of the Oglanders (Sir Henry Oglander) in 1874, who devised it to the late Vice-Admiral Sir Robert O'Brien FitzRoy, K.C.B., from whose trustees it was purchased by the late owner, Mr. Vincent J. Robinson, C.I.E., F.S.A. It will be seen, therefore, that, while one of the oldest estates in the county of Dorset, with but one break it remained in the same family's possession for nearly four hundred years.

Old Mansions and Manor Houses of England



ST. MARY'S, BRAMBER, SUSSEX.

This historical residence is built of Hamdon stone, with fine old gabled stone roofs. It has projecting porch with high oriel over, on which are the Oglander arms carved in stone, stone mullioned and casemented windows, massive buttresses (terminating in high pinnacles at the angles of the house), the whole grey with age, warm with moss and lichens, and wonderfully preserved. The manor is entered under a deep-recessed stone porch with seats. A massive iron-studded oak door gives entrance to the stone-flagged hall, leading by a Gothic arched doorway to "Garden Hall." On the left, and separated from this hall by a finely carved Tudor oak screen, is the "Great Hall," which possesses a finely panelled ceiling. The main stairs (time of William and Mary) rise from a stone-paved hall off the south-east of the "Great Hall."

Among the bedrooms the most interesting chamber is "King Charles I. Room" (supposed to have been the room in which His Majesty slept when stopping at Parnham). The walls are finely panelled, and the chamber possesses an open fireplace, Moorish tiled sides, carved oak mantelpiece, and royal crest in plaster-work, architraves and medallions over the doors. Easy must have rested the royal head which slept at Parnham, for all what report has said concerning the slumber of kings.

Anne Boleyn and Smallfield Place

Smallfield Place, Burstow, is said to have been the one-time home of Anne Boleyn. The oriel window of Anne Boleyn's parlour is an interesting feature of this

sixteenth-century house, and the imaginative can picture this young girl, in all the bloom of her maidenhood, gazing out of this window on to the peaceful and beautiful Surrey country, quite unconscious of the unhappy fate which awaited her. The house is built of stone, of rare mellowed colour, and the roofs are mainly of old Horsham stone slabs. It has stone-mullioned and latticed windows, while many of the floors are of old oak, polished by age, and the ceilings have massive dark oak beams, together with some rare oak doors and fastenings. It is approached from a quiet country road by a carriage drive which terminates at a large courtyard. The hall is stone-flagged, with carved oak panelled walls, leading through stone arch to inner hall, off which rises a solid oak staircase with carved pillars and panels. In the corner of the fireplace is what is known as the priest's secret stairway, which comes out at the corner of the landing on the first floor.

A residence which in a manner illustrates the zenith of the Tudor house is Anderson Manor, Dorset, in the heart of Hardy's "Wessex," and which belonged to the powerful Dorset family—the Turbervilles—immortalised by this author, and subsequently passing to the Tregonwells, in whose possession it remained for over two hundred and fifty years. It is traditionally reported to have been built by Inigo Jones, and bears the date of 1622. As a contemporary history states, "It is a fair specimen of Jones's favourite Italianised style." Coker tells us: "Mr.

Anderson Manor



PENINGOLD HALL, YORKSHIRE

Tregonwell has built himself a faire house here, near the church." Built of old red brick, with stone coigns and mullions, the front is broken by slightly projecting wings surmounted by gables with ball finials—the emblem of the power of the manor—and in the centre above the projecting porch rises a fine oriel to the height of the roof, and, with the clusters of quaint chimneys, gives the whole a pleasing symmetry; and, set as it is among such charming surroundings, it would be hard indeed to find its equal. Here is to be found the typical forecourt and pleasure-grounds, and the formal Italian garden. The interior is especially rich in original work in the way of panelling and the like, and the old plan is followed of the hall and buttery and withdrawing-room on the ground floor, with a fine staircase.

Ludstone Hall was still found necessary for the owner of a residence to protect himself against attack; though the turbulent times had passed, to his home—prevention is better than cure. Prevention took the form of a moat. This early Jacobean house, dating from 1625, is surrounded on three sides by a moat, and the grounds are well shrubbed and timbered with cedars, withering elms, weeping ash, cyprus, hollies, box-trees, and yews. It is built of narrow red bricks, with stone mullions and dripstones, a few old leaded glass windows, and fine Flemish gabled roofs, with stone copings, characteristic chimneys, and figured lead stack-pipes. The house is a fine specimen of the best period of building.

so-called by reason of the plaster-work figures of Potiphar's wife and Joseph over the mantelpiece. This glass, inset in the plaster-work, is also to be seen over the Jacobean stone and plaster fireplace in the drawing-room, which is oak panelled. Except at Wilton House, Salisbury, this feature is said not to be contained in any other house in England. This hall also possesses a well-carved staircase with original dog-gate, and the oak-panelled gallery is of exceptional beauty. It has been carefully restored by the present owner, Captain F. T. Owen.

"Quenby" was built between 1610 and 1620, of brick, with the diamond pattern similar to Eton College and "Hatfield House," with coigns and great stone-paned windows of Ketton stone, unspoiled and only mellowed by time—a fine specimen of the best period of building. It is a perfect specimen of Jacobean architecture, and stands 500 feet above sea-level, in a magnificent park. The house is approached from the park by a forecourt with high walls, guarded by wrought-iron gates, and a flight of wide stone steps leads to the porch. From the staircase hall rises the grand staircase, of black oak, in original condition.

Stories cluster thickly about the old house of Fritwell, Banbury, and the manor is not lacking in romance.

Many of the narratives relate to the secret rooms which were above the "Great Chamber," and to which access was gained by a communication behind the altar in the Chapel. The manor is built of stone from a local quarry, and was erected towards the end of Elizabeth's reign. It possesses a quiet dignity of character and purity of type which is not excelled even among the best of the stately houses built during this period.



THE SOUTH FRONT, FRITWELL MANOR

Broad, simple gables right and left, projecting a few feet from the main body of the house, with a central porch of classic design, give the façade a most beautiful and pleasing symmetry. The windows of the front are regularly placed and have old stone mullions with leaded lights, iron guard-bars, and in nearly every case the original old glass. Above the windows are the drip-stones, and the roof is covered with old stone tiles. The demands of symmetry having been satisfied in the front, the rest of the house is quaintly irregular, with gables and chimney-stacks here and there partly clad in creepers and climbing roses, presenting from every point of view a new and pleasing picture, whilst the appearance of the old house, nestling among century-old yews and giant elms, is one which produces a most impressive effect of refinement and repose. The porch, surmounted by a gable of simple finials, possesses the only classic features of the house, the entrance archway being flanked by carved stone columns of the Corinthian order with entablature. On the wall above the entrance is the old sun-dial. The porch has still its original seats, and the upper part of the walls on either side are balustraded—a most unusual but extremely charming feature. A massive oak metal-studded door with old strap-hinges and knocker of wrought-iron gives access to the stone-flagged entrance hall. A feature of the house is a fine old oak staircase. The first three steps are of stone, and lead to an arched doorway with massive oak metal-studded door opening to the ground. A similar balustrade may be seen in the picture of *Christ in the house of the Levite*, by Paul Veronese. Behind the altar in the Chapel is an old fireplace, long since disused, which communicated with a priest's hiding-place, probably tenanted whilst the house was in the possession

of the Cox family, who were recusants. The "Great Chamber" is a magnificent apartment, wholly panelled in finely figured oak, with fluted and reeded Ionic pilasters and finely carved oblong panels forming frieze, the chimneypiece being of the recessed moulded panelling peculiar to the Jacobean period. There is a fine "wagon" or segmenta ceiling of plaster-work in character with the room, with tympanum similarly decorated at either end.

Edwin's Hall, Woodham Ferrers, Essex, is an Elizabethan house, part of a mansion dating back to 1580, and historically interesting as being the one-time residence of Edwin Sandys, Archbishop of York, by whom it was built. It is a red-brick structure of fine mellow tone, and is rich in the characteristic features of the sixteenth century in the way of stone-mullioned windows, oak-panelled rooms, old chimney-stacks, and, what is an exceptionally rare feature, a double moat. The first moat is intact, and is about twenty yards from the house, crossed at two points by bridges; the second lies at a greater distance, and is partly filled in at places. There is a deep porch entrance with remains of the old sun-dial above.

A few miles west of the little town of Attleborough in South-West Norfolk stands the fine Elizabethan manor of Breccles, whose chequered career can be read from a walk round its walls, set in old-world grounds. The parish takes its name from John de Breccles, who, in 1276, "had gotten unto himself two of the parts through his two wives and had bought most of the third," thus becoming lord of the whole district. Among his rights were "weyf and stray, a free bull and free boar." On the death of John de

Breccles's heir without issue, the place passed into the hands of Sir Edward Woodthorpe, of Kimberley, who is east of Breccles. Space forbids of a recitation of all the many changes this old manor and its various occupants have went during the long roll of years, with the old order changing, yielding place to new; but the place, with its priest's holes "and secret places about the gallerie," stands as a noble monument to a woman who suffered oppression for her religious principles rather than override her conscience with an official belief. During the nineteenth century the hall was in the occupation of farmer-folk, whose ignorance led them to drive nails through the Breccles tapestries on which to hang their saucepans. This period of dissolution was ended when it came into the possession of Mr. Hanbury, who took Breccles with the determination to give back to it its original status. With the professional aid of Mr. Detmar Blow, this gentleman achieved his object, making a renewal of nothing of the exterior of the building save those parts which were in ruin. The house is built externally of brick, while the interior portions are of oak framing filled in with plaster. The principal stairway is five feet wide, and its treads are of solid oak blocks. The lesser stairs are of the newel type. The forecourt wall and old gateway leading into the south garden are topped in crenellated fashion with the terra-cotta saddle-back copings which are to be found in much late mediæval East Anglian work.

One of the charms of an old house is the graceful way in which it harmonises with its surroundings. They

The "Old House" of old time built with what material
of Sandwich there was to hand, and uncon-

could an erection was brought about which seemed to be a natural growth of the locality. So one sees, set in the wild moorland country of Yorkshire, Lawkland Hall, a rugged, cold-looking residence, fitting in grimly with its environment, while in the wooded garden of Kent the "Old House" at Sandwich makes one with its setting. Transpose these two houses, and the beauty of each is lost. The well-timbered "Old House" of Sandwich would look sadly out of place on a moorland waste, it wholly belonging, as much as Lawkland Hall does, to its surroundings.

The "Old House" is a fifteenth-century residence, and is probably one of the best preserved and least restored buildings of the period on the south-east coast. The residence is famous in this part of England. It is said that it was here that Queen Elizabeth passed the night when, in the year 1504, she visited Sandwich for the purpose of visiting the great Marston Grammar School, on which occasion it is evident that the house was in a state of some decay, as the king, for his accommodation, the royal arms being displayed as part of the carved chimney-piece in the drawing-room. King Henry VIII. and other "Royalties" visited the place at different times, and reviewed their fleets in the harbour, the site of which is now filled by the meadows opposite the house. It is a most interesting structure, partly on account of the massive oak timbers which form the main walls of the original building, and which still remain in

great part as intact as the day when erected. The interspaces were composed of white plaster-work, partly replaced at a later date by brick. The roofs are tiled, and there are fine old chimneys and some good examples of old Dutch brickwork. One of the bedrooms is a very handsome, lofty apartment, bearing evidences of having been specially raised in pitch and decorated some time in the sixteenth century, it is said, for the visit of Queen Elizabeth. It contains a very elaborate plaster-work ceiling with massive drops, moulded by hand, in panels of beautiful design, and including the arms of the Cinque Ports, the Eagle of St. John, and many allegorical figures, crossed at intervals by richly encrusted beams.

Excellent examples of the crafts of the carpenter and smith are to be seen at St. Mary's, Bramber, Sussex.

St. Mary's This early timber-framed house possesses a handsome old Italian wrought-iron gates, and a grille to one of the windows is both curious and beautiful in design and workmanship. "Indeed," says Ditchfield, "the various pieces of ironwork on the house would seem to have little connection with each other." In a lease now among the archives of Magdalen College, St. Mary's is referred to as "The Chapel House." At the dissolution of the monasteries St. Mary's was granted to one Francis Shirley, of West Grinstead. After the battle of Worcester, Charles II., in his flight when passing through Bramber, stayed at St. Mary's, and the bedroom he used is still called "The King's Room." Through the long Civil War, St. Mary's apparently was unharmed, although fighting took place at Bramber Bridge. From that time the property must have been carefully preserved by its various owners; indeed, it is abundantly evident that modern improvements, together with most careful maintenance of the old fabric, have been effected from time to time by skilful hands. To-day St. Mary's is probably one of the best preserved and most interesting (if not, perhaps, the most important in point of size) remaining specimens of early English domestic architecture in the country.

One of the finest specimens of the domestic architecture of the Queen Anne period, containing some remarkable

Beningbrough Hall carving, is Beningbrough Hall, York-shire. This house is a good example

of that style of architecture which has afforded so many commodious and comfortable homes throughout the country. It was erected early in the eighteenth century, by Sir John Vanbrugh, of red brick and stone. The mansion, which contains some wonderful carving, stands in a large park and is approached by two drives.

Coming to a less interesting period from an historical and architectural point of view, one encounters Woodcote

Robert Adam and Woodcote House House, Oxfordshire, which was built early in the Georgian period and added to for the reception of King George III. The work of this

addition was undoubtedly undertaken by Robert Adam. The study contains a fine specimen of an Adam mantel-piece. It is said that this room was used by Bulwer Lytton.



PORTRAIT GROUP OF MILES MASON, THE FAMOUS POTTER
WITH HIS WIFE, DAUGHTER, AND THREE SONS



Old Mansions and Manor Houses of England

A worthy example of Warren's ironwork is to be seen in the gates of Lower Lypiatt, Gloucestershire. The house was erected in 1717, and dates back in a forecourt bounded by stone piers and wrought-iron railings.

The Art of Warren

Warren executed this ironwork for Judge Coxe, the builder of the house, whose arms and the date appear on a lead rain-water head. Ditchfield says that the gates of Burleigh House at Enfield closely resemble those at Lower Lypiatt, having four small panels, and filled with four scrolls proceeding from a circle, united by vertical bars, with the central panel formed of scrolls and water-leaves. The horizontals are fringed with "C" scrolls holding waved spikes, and the dog-bars are arrow-pointed. The low pyramid tops of the piers are crowned by solid vases.

In conclusion, it would be well to answer certain apologists who advance the opinion that such a subject as

An Anachronism

ancient mansions and old manor-houses does not come within the province of an art journal, and, coming to the particular, within the scope of *THE CONNOISSEUR*. In some measure these apologists agree with the spoilt child of Weimar, who termed architecture "petrified music." Goethe's sycophancy led him to remark that "splendid edifices and apartments are for princes and kingdoms. . . . In a splendid abode, like that which I had at Carlsbad, I am at once lazy and inactive." This versatile genius could "not praise the man who fits out the

rooms in which he lives with these strange, old-fashioned objects." From this one may gather that a dislike of splendid edifices and a dislike of antique furniture go together, and that a man who delights in old houses must dearly value antiques. In the case of one house mentioned in this supplement (Smallfield Place, which is partly embellished with furniture once used by Anne Boleyn herself), the interior is furnished in keeping with the period of the house. A Tudor dwelling containing modern furniture is an anachronism, and a very painful anachronism to those of an artistic mind, and the atmosphere if it may be so termed of an old house and its environment is essential to appreciate to the full antiques and contemporary objects. Examples are to be seen in the remarkable collection of furniture, armour, and tapestry at both Ludstone Hall and Anderson Manor.

The difficulties attending the writing of an article on such a subject as this are apparent, when one appreciates the fact that many of the most picturesque and beautiful manors in this country are set in secluded spots, and only those whose especial interest is to search out such places are able to furnish information concerning them. We consequently tender our thanks to the following firms who have directed our efforts in this direction, and who have readily given us the fruits of their endeavours:—Messrs. Nicholas, Albany Court Yard; Messrs. Knight, Frank & Rutley; Messrs. Waring & Gillow; Messrs. Harrods; and Messrs. Hampton & Sons.



LUDSTONE HALL, SHROPSHIRE

NOTES & QUERIES

For the purpose of recording the names of the Connoisseurs and amateurs who impart the information to the Connoisseurs.

UNIDENTIFIED PAINTING (NO. 32).

DEAR SIR, I enclose the artist of the picture I have enclosed a photograph. The subject is *King of Sicily*, and the picture is said to be originally belonged to Sir William Temple, Moor Park, who was Ambassador at the Hague in the seventeenth century. The picture has been ascribed to Velasquez, Vandyck, and other artists, so I should like your opinion on the subject.

Yours truly, P. DOUGLAS LONCE.

P.S. In the picture the man wears a Tudor crown which is not new in the photograph.

UNIDENTIFIED PAINTING (NO. 33).

DEAR SIR, I enclose a photograph of picture I have. Can you kindly tell me through your monthly who the lady is and the painter or artist. I hope that, though the picture is quite distinct, it is a bad colour to photograph.

Enclosed there is a blur across the head-dress, but this is absent in the picture, and the head-dress is quite distinct. In any means do justice, but the colour prohibits a better photograph.

I am, yours truly,

J. DOUGLAS LONCE.

UNIDENTIFIED PAINTING (NO. 34).

DEAR SIR, I enclose a photograph of picture I have. Can you kindly tell me through your monthly who the lady is and the painter or artist. I hope that, though the picture is quite distinct, it is a bad colour to photograph.

CONNOISSEUR could help me in identifying a picture. It has been in the possession of my family for nearly one hundred years. It was brought over from Holland, and is painted on wood, size about 24 in. by 22 in. Subject *Angel treading the Foot of Satan*. There is a signature in the left hand bottom corner, but I cannot decipher it. I should like to know what Dutch Old Master treated this subject. I enclose a photo.

Yours truly, F. GARTHWALL.

UNKNOWN PORTRAIT.

SIR, The lady's portrait (No. 25) on p. 162 of your issue of March of this year bears so strong a likeness to Elizabeth Countess Rivers that I think it *may* represent that lady. If your correspondent wishes to compare the two, he will find a picture of Lady Rivers reproduced in *My Lady's Portraits in St. Mark's House* (Ch. Ser. p. 25).

Yours faithfully,

FREDERICK DUFFELL SINGH.

UNIDENTIFIED PORTRAIT (NO. 25).

MARCH, 1903.

DEAR SIR, The portrait seems to me to be very like that of Lady Elizabeth Cecil (daughter of the 2nd Earl of Salisbury and wife of William Cavendish, 3rd Earl of Devonshire), whose portrait by Vandyck is, I believe, at Petworth. This lady, mentioned in *My Lady's Portraits* (Ch. Ser. p. 25).



Your correspondent's picture presents her in widow's weeds. It is possibly by Lely.

Yours faithfully,

H. E. B. ARNOLD.

"DUKE OF LEEDS."

SIR,—I have read with great interest the account in *THE CONNOISSEUR* of February of the portrait said to represent *Thomas, 4th Duke of Leeds, when Earl of Danby*, by H. Hysing. Accepting the correctness of this designation, may I ask: (1) Why a son of the 4th Duke of Leeds should be dressed in Highland tartan? and (2) Whether any expert in such matters can say what tartan he wears?

Yours faithfully, FREDERICK DULEEP SINGH.

UNIDENTIFIED PAINTING.

DEAR SIR,—I think the "unidentified painting"



(1.) UNIDENTIFIED PAINTING.

regarding the water-colour (No. 29) in *THE CONNOISSEUR* for March, I beg to say it is a copy of the well-known portrait by Sir Joshua Reynolds of *The Infant Johnson*. It is now in the possession of the Marquis of Eglinton, at Bowood.

(No. 29) in the March number of *THE CONNOISSEUR* is *The Infant Johnson*, by Sir J. Reynolds. I do not know where the original is, only that it is one illustrated in *English Children as painted by Reynolds*, a book published between 1805 and 1878. I thought you might like even this information about the picture.

Yours faithfully,

(MR.) A. H. MALCOLM.

UNIDENTIFIED

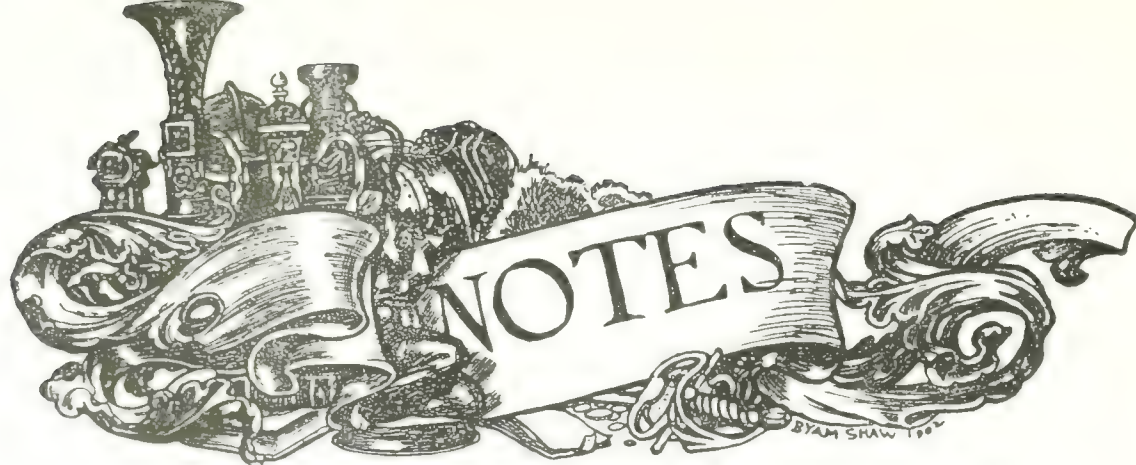
PAINTING.

DEAR SIR, In reply to C. L. P.'s inquiry



(2.) UNIDENTIFIED PAINTING.

Yours truly, N. Y. Z.



NOTES. I saw the Theatre at 21, York Buildings, London, where an interesting collection of the engravings by Piranesi is to be seen. Piranesi was the most imaginative architect that ever lived, and, through his friendship with Dance and Adam, has left a greater influence on the architecture of London than any other man. We are only excepted.

When the old wall of Newgate was pulled down, the best of Dance's work was destroyed. It was the first building erected by him on his return from Rome, hot with the teaching of Piranesi. The wall of black rustic stonework, with its blind windows festooned with fetters, and the narrow dark doorways where no one ever came out, was impressive with the odious pride of the professional punisher in finishing his work.

The inspiration came direct from the pictures exhibited in the Little Gallery. There are a double row of them, one in the first state, and a second fully elaborated, glowing with deep blacks and tender light. They reveal a strange, mad world: there are winches with monster ropes, chains with enormous links, arches with great keystones, and steps and passages leading to impenetrable labyrinths.

Besides these strange imaginings of genius, Piranesi worked on a series of engravings that should preserve a knowledge of the buildings of Rome as they existed in his day. Many of these speak of the brutal authority of the Middle Ages: others are remnants of classic beauty, plastered together and used for some base purpose. The buildings that were new in Piranesi's day reflect the more cheerful spirit of the eighteenth century, and these the brothers Adam were happily inspired to adapt for use in London. Adelphi Terrace, before it was stuccoed with meretricious ornament, was perhaps their best example, and below, the arches on which it stands look like a Piranesi prison.

You may go about London and often find a touch of the same spirit—the Admiralty and the War Office

have it, the Horse Guards have it, and the Georgian town round the Foundling Hospital has it.

A visit to the Little Gallery is not only a pleasure for the things seen, but helps us to see London better.

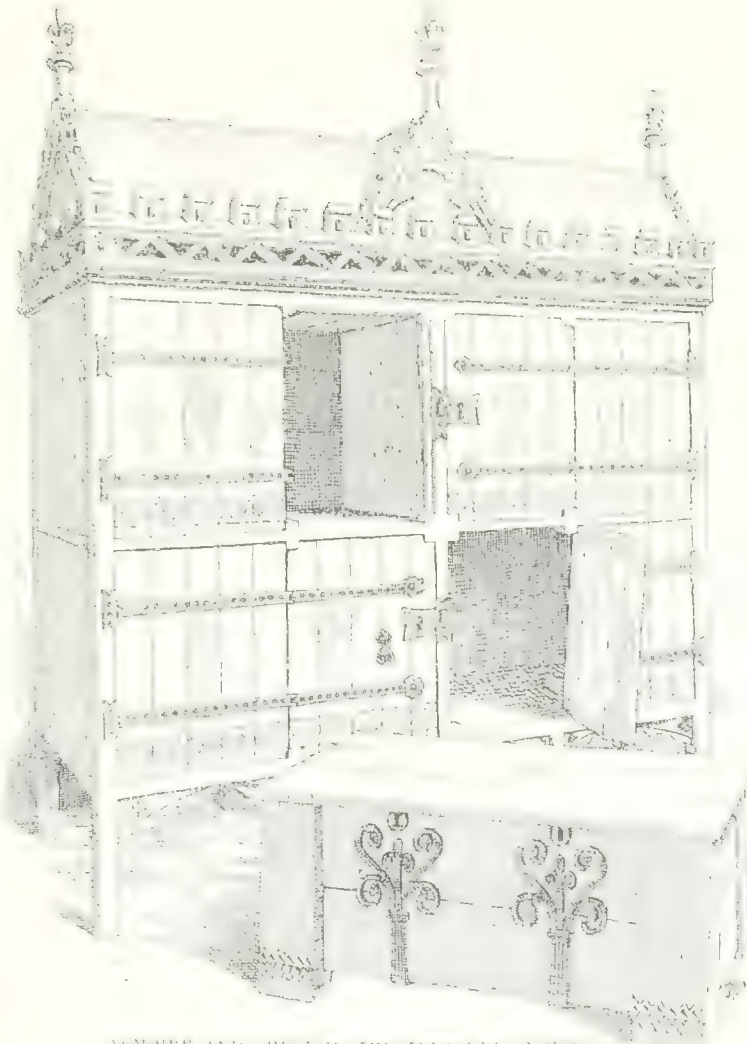
A NOVEL staircase behind the apse of the north transept leads to the once rich, but now almost empty,

treasury of Noyon Cathedral, a large vaulted chamber on a level with the tritorium, lighted by a particularly fine and early rose window. The treasures which it once contained were nearly all dispersed when the city was pillaged by the Huguenot soldiers under Henry of Navarre, or melted down by the canons to meet the heavy fines which he levied on them: and their value, from an archaeological point of view, can scarcely be guessed at when it is remembered that St. Eloy himself, the famous goldsmith and patron of the craft, had been Bishop of Noyon and a great donor to the cathedral. One most precious example of ancient art, however, survived, and was accidentally discovered in 1840 behind the chest which we illustrate, which proved to be the seal of the church. It consisted of an antique gem, possibly Greek, oval in form, engraved with a double head of Minerva and an old man, assumed to be Socrates, which had probably been given to the establishment by Dagobert I., for whom St. Eloy worked, and who, like other Frankish kings, was a great collector of jewels. It had been re-set with the added inscription, "Ave Maria gracia plena," and on the back had been placed a female figure, holding a cross and a book, with the inscription, "Sigillam sanctae Mariae Noviomensis ecclesiae."

Although all the treasures, save this one, have been lost, the caskets in which they were once kept have been fortunately preserved. Of these there are two oak chests of twelfth-century work, perfectly plain, except for an incised notched ornament on the legs, but strengthened by a pair of wrought-iron scrolled straps. The armoire belongs, perhaps, to the end of

the thirteenth century, and although now it is in a very dilapidated condition, it retains considerable traces of its coloured decorations, which, according to a restoration made on paper by the late M. Boeswilwald, were originally very brilliant. On the outside of the leaves of the doors, which are hung as double flaps, were painted figures of saints with gilded nimbi, surrounded by diapered ornament, while on the inside were angels making music, censuring, or adoring the relics with which they were shut up face to face. The whole piece, with its elegant open-work parapet, delicate metal-work and gorgeous decorations, must have presented a most beautiful appearance when perfect, quite worthy of the great artistic treasures it had in its keeping.—J. TAVENOR-PERRY.

THROUGH the collection of art treasure owned by the late Mr. J. Pierpont Morgan was the largest and most varied belonging to any private individual in America. It was not means unprofitable to the study of the individual items of which it was composed. There are several other collections whose general character is equally high, among them being the one owned by Mr. Charles P. Taft, of Cincinnati, which contains, besides rare Chinese porcelains and other objects of art, some of the choicer examples of the world's master painters. Among these must rank the two pictures by Gainsborough and Romney respectively, which are included in the present number. The former is the well-known picture of the *Tomkinson Boys*, which was hung at the Royal Academy of 1784, but not exhibited; Gainsborough withdrawing the eight portraits which he sent in that year before they were placed on view owing to the refusal of



ARMOUR AND CHEST IN THE TREASURY, NOV. 9.

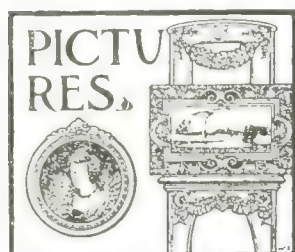
the Committee to hang one of them—the portrait of a group of the *Princesses of Wales, Denmark, and Brunswick*—at the height he wished. From this time onwards the artist ceased to contribute to any of the Academy exhibitions. This work is a splendid example of Gainsborough's later period; it was formerly in the possession of Mr. Ludwig Neumann, and afterwards in that of the Tollenache family of Cheshire. The portrait of Mr. Benjamin of Mary Portbury, of Walton House, near Brampton, Cumberland, was painted by Romney in 1786, the year of the lady's marriage, and shows the artist in one of his more strenuous moods. The picture is painted

with rapid and assured technique, and the beautiful subject is expressed with wonderful assurance and force. Equally direct in expression is the portrait of *Mrs. Eliza F. Elton*, and *Mr. George, Daniel, and Thomas*, by Sir Henry Raeburn, the original of which belongs to Mr. R. C. Munro Ferguson. The attitude of the members of the little group is easy and natural, and the contrast between the placid sedateness of the mother and the only partially restrained impatience of the children, weary of the tedium of the sitting, has been happily utilised by the artist to invest his work with additional interest and animation. The two reproductions from mezzotints in colour—*Mrs. Cunliffe Offley*, from the plate by J. Busiere after Sir Thomas Lawrence, and the *Countess of Carlisle*, by J. Payrau after Romney—go far to show that in technical attainment and beautiful effect the work of the modern engravers is pressing closely on the heels of that of the older masters. In many respects the former is the more legitimate of the two, for whereas eighteenth-century work is often largely touched up by hand, in the best of modern work only pure colour printing is employed, all additions by hand being considered as illegitimate.



The absence of the Easter holidays in March this year prevented the usual number of art sales taking place during the month,

and was probably the cause of important collections being held over until later in the season. Certainly the record of the picture sale-room would support this idea, for specially noteworthy items were conspicuous



by their absence. On March 3rd Messrs. Christie & Messrs. dispersed an accumulation of modern pictures and drawings from various collections, in which an oil sketch, 12½ in.

by John Millar, for his picture, "The Old Man and the Sea," brought £1,100; a water-colour by J. S. Sargent, R.A., *A*

respectively. The collection formed by the late Henry Graham, Esq., and subsequently the property of Miss F. Graham, of Moss Lea, Mossley Hill, Liverpool, sold on March 7th, included the following drawings:—David

by the late Henry Graham, Esq., and subsequently the property of Miss F. Graham, of Moss Lea, Mossley Hill, Liverpool, sold on March 7th, included the following drawings:—David

by the late Henry Graham, Esq., and subsequently the property of Miss F. Graham, of Moss Lea, Mossley Hill, Liverpool, sold on March 7th, included the following drawings:—David

10½ in., £105; *At the Ferry*, 7 in. by 10½ in., £99 15s.;

panel, 10½ in. by 15 in., which realised £189, all Miss

were the following: A. Bodemuller (Munich), 1879,

the collection of Mrs. B. J. Calvert, deceased, late of Ashton Park, Preston, which was sold on the same day. This was an important example of J. Stark, entitled *A Norfolk River*, 37 in. by 51½ in., and representing a barge entering a lock, which realised £693.

The sale of modern pictures and water-colour drawings belonging to the late Alexander Young, Esq., of Blackheath, though consuming two days, was confined to comparatively unimportant examples, the total aggregate only amounting to a little over £3,000. The only items which attained the dignity of three figures were a couple of pictures: *The Water Carriers, near Cairo*, 28 in. by 46½ in., by L. C. Muller, 1888, £136; and a version of *Rhyl Sands*, 17½ in. by 24½ in., by D. Cox, £141 15s.

In a sale on March 18th a grisaille study by Van Dyck, in pencil, 13½ in. by 17½ in., of the *Virgin and Child with Saint Elizabeth, Saint John, and Angels*, brought £236 5s.; and J. Constable, R.A., *A River Scene, with*

At a sale of pictures and drawings from various sources, and held also at Messrs. Christie's on March 28th, a pair of illustrations to Trollope's *Framley Parsonage*, by Sir John Millais, 9½ in. by 6½ in., brought £68 5s.; a water-colour, *Blackberry Gatherers*, by Birket Foster, 8 in. by 11 in., £94 10s.; a picture by Mark Fisher, A.R.A., *A Hilly Pastoral*, 30 in. by 46½ in., £152 5s.; another by T. S. Cooper, R.A., 1849, *Cattle and Sheep on the bank of a river*, 31½ in. by 40 in., £162 18s.; one by Corot, *A Wooded Landscape, with buildings and peasants*, 22½ in. by 16 in., £220 10s.; and *The Stolen Kiss*, 29½ in. by

HOWEVER quiescent the picture market may be, there are generally a few interesting engravings to be found in

Engravings the sale-rooms, and the fashions in this branch of art do not so exclusively favour the work of deceased masters.

In the sale of prints held at Messrs. Christie's on March 4th, however, retrospective work formed by far the stronger feature. Amongst the highest prices attained were the following:—*Lady Hamilton as "Nature,"* proof before the title, by H. Meyer, after Romney, £105; *Mrs. Siddons*, printed in colours, by P. W. Tomkins, after Reynolds, 1823; *Lady Hamilton and Children*, also in colours, by F. Bartolozzi, after

Reynolds, £241; *Miss Farnon*, proof before letters, a bistre, by the same, after Lawrence, £126; *The Age of Innocence*, printed in colours, by J. Grozer, after Reynolds, £99 15s.; *L'Agréable Negligé*, in colours, by Janinet, £100 10s.; *Crossing the Brook*, in colours, by W. Say, after H. Thomson, £157 10s.; *Hunters at Grass*, by W. Ward, after B. Marshall, £48 6s.; *The Sailor's Orphans*, in colours, by the same, after Bigg, £50 8s.; *Lady Peel*, proof before letters, by S. Cousins, after Lawrence, £71 8s.; *Countess Grosvenor*, proof, by and after the same, £50 8s.; and *John Gray*, open letter proof, by G. Dawe, after Raeburn, £71 8s.

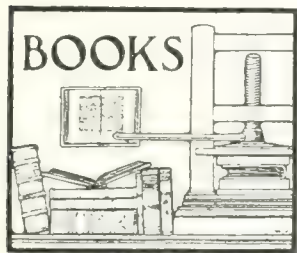
In the sale held by the same firm on March 10th modern etching predominated. The following were among the highest priced items:—F. Brangwyn, A.R.A., *The Bridge of Sighs, Venice*, £46 4s.; and *San Maria through the Riggings*, £25 4s. D. Y. Cameron, *The Palace Doorway*, £71 8s.; *The Mosque Doorway*, £73 10s.; *Night, Dawn, Day, Night*, £73 10s.; *Day, Night*, £52 10s.; and *The London Set* (12 etchings in portfolio), £147. Hedley Fitton, *London Bridge*, £42; and *The Two Mills*, £31 10s.; Haden, *Sunset in Ireland*, trial proof, £65 2s.; and A. H. Haig, *Mont St. Michel*, £35 14s., and *A Quiet Hour*, £38 17s. At the same sale an artist's proof of *The Rutland Children*, after Reynolds, by Norman Hirst, brought £15 4s. 6d.; and an artist's proof, printed in colours, of *The Ladies Waldegrave*, by S. E. Wilson, after Reynolds, £15 15s.

MESSRS. SOTHEBY were kept busy during the early part of the month with a succession of sales of books and manuscripts. On March 4th they disposed of a collection formerly the property of Sir Anthony Cope, Bart., selected from the library at Bramshill Park, Hants., which was chiefly interesting on account of it containing some first editions of the early English dramatists. The prices obtained for several of these substantially contributed to the total of £3,429 1s. which was realised by the collection. An unusually large copy, 7½ in. by 5½ in., of the fourth quarto edition of Shakespeare's *Romeo and Juliet*, printed for John Smethwicke, 1609, 4to, mor., was in perfect condition, and so the high price given for it—£520—cannot be deemed excessive; the corresponding edition of *Hamlet*, issued by the same publisher two years later, is perhaps even more rare, but the copy of it here, 4to, mor., was neither so tall as its companion nor in such good condition; it accordingly went for a considerably lower sum—£290. The other Shakespearian items were confined to editions of plays which, though attributed to him, have by no means been universally accepted as the dramatist's work. Of these, *Titus Andronicus* is perhaps the least dubious in its origin; a tall copy of the rare second edition, printed for Edwin White, 1611,

measuring 7½ in. by 5½ in., and in fine condition, sm. 4to, mor., brought £155; and the *Comedy of Mucedorus*, with woodcut border to title, printed for John Wright, 1619, sm. 4to, mor., £85. First editions of Ben Jonson's *Sejanus, His Fall*, sm. 4to, mor., Thomas Thorpe, 1605, and *Cataline, his Conspiracy*, sm. 4to, mor., Walter Burre, 1611, brought £77 and £97 respectively. Other rare volumes included Roger Ascham, *Toxophilus*, 1st ed., black letter, red ruled, sm. 4to, 1545, £138—this copy was from the library of Edward, Prince of Wales, afterwards King Edward VI., and the contemporary calf binding was ornamented with his initials and crest; Raoul Le Fevre, *Le Recueil des hystoires de Troye*, lit. goth., sm. fol., mor. gilt, by Derome, Lyons, 1529, £83; Christopher Marlowe, *The Rich Jew at Malta*, 1st ed., sm. 4to, 1633, £63; Molière, *Œuvres*, with plates by Moreau le Jeune, 6 vols., in contemporary French mor. gilt, g.e., 8vo, Paris, 1773, £185; Anthony Munday, *The Downfall of Robert, Earle of Huntingdon, etc.*, black letter, mor., sm. 4to, 1st ed., London, 1601, £92; Anthony Munday and Henry Chettle, *The Death of Henry, Earl of Huntingdon*, black letter, mor., sm. 4to, 1st ed., London, 1601, £64; *The Tragedie of Claudius Tiberius Nero*, 1st ed., mor., sm. 4to, printed for Francis Burton, 1607, £50; and George Peele, *The Battell of Alcazar*, mor., sm. 4to, 1594—first edition—£132.

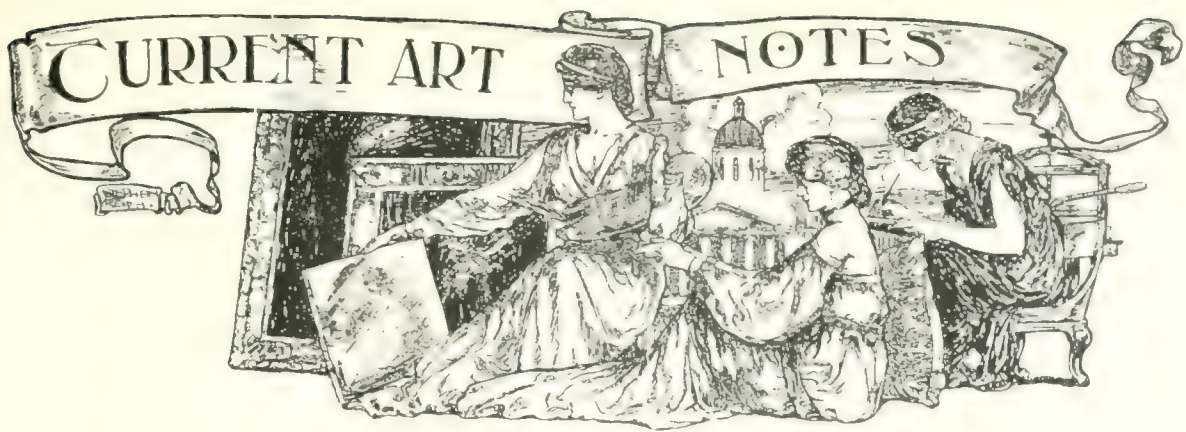
Though small in extent, the collection of illuminated manuscripts and early printed books belonging to an anonymous gentleman, which was sold at Messrs. Sotheby's on March 7th, was exceptionally choice in character, the 35 lots of which it was composed realising no less than £5,726 5s. Two items reached four figures each. The first of these was a finely illuminated Anglo-Norman 13th-century MS. on vellum of the Vulgate, 529 ll., 14 in. by 9½ in., decorated with over 150 initial miniatures, bound, mor. ex., by F. Bedford, large fol., which brought £1,000. The same price was attained by a French 15th-century illuminated MS. on vellum of the Bible Hystoriaus, 771 ll., 16½ in. by 11½ in., finely decorated with 197 miniatures, 202 large ornamental initials, and numerous smaller letters in gold and colours, 3 vols., mor. pl., g.e., by F. Bedford, large fol. A 10th-century illuminated vellum, MS. codex of the Four Gospels, of Frankish execution, 402 ll., 9½ in. by 6½ in., containing five full-page miniatures, nig. mor., thick, sm. 4to, realised £500; a 13th-century Psalter, illuminated MS. on vellum, 600 ll., 15½ in. by 10 in., of Spanish origin, with numerous painted initial miniatures and decorated initials, mor., large fol., £510; and another Psalter, of English 13th or 14th century work, illuminated MS. on vellum, 229 ll., 6 in. by 4½ in., containing numerous painted miniatures, mod. vel., g.e., thick, 8vo, £500.

The sale of the chief portion of the library formed by that celebrated antiquary, Thomas Pennant (1726-98), and now the property of the Earl of Denbigh, was held by Messrs. Sotheby on March 13th and 14th, realising a total of £3,197 12s. for 399 lots. The two items which excited most competition were a copy of the edition of *Hakluyt's Voyages* published by Bishop, Newberie & Barker, 1599-1600, which is noteworthy as containing the





PORTRAIT OF THE TOMKINSON BOYS



THE death of Mr. J. Pierpont Morgan, which took place at Rome on March 2nd, removes almost as great a figure from the world of art as from that of commerce. As he initiated a new era in finance, so he initiated a new era in the collection of works of art; and it is largely through his influence and actions that the art centre of the world is gradually being transferred from Europe to America, and the value of great masterpieces of art of every description has been quadrupled within the last decade or two. Before Mr. Morgan came upon the scene, though the great national galleries did not possess an actual monopoly of the purchase of monumental works of art, the balance of wealth and expert knowledge was all on their side. If a picture like Raphael's *Madonna Ansedei* came into the market, there was no thought of a private collector entering the lists for its possession. It was merely a question of government competing against government, and as the resources of every public gallery were well known, and generally earmarked in advance, and it took time to raise the special funds demanded for such a purchase, works of this kind were rarely offered for sale, and when sold were generally purchased with leisurely deliberation at a government's own valuation. Mr. Morgan, however, when he once took up art collecting, pursued it with the same thoroughness and in the same Napoleonic manner that he carried on his financial business. He had enormous resources, and after a few tentative experiments, he began to

his purchases to representative works by the greatest masters, and aided his own judgment by the advice of the ablest experts. Other American millionaires followed Mr. Morgan's example—though none were so omnivorous in the scope of their collecting—with the result that the United States, which was formerly looked upon as the dumping-ground for all objects of art of a spurious or doubtful kind, is now more discriminating in its selection than any European country, while, whereas when Mr. Morgan began to collect, £10,000 was looked upon as practically the maximum amount which any private collector might be expected to give for a picture, £100,000 is now within the limit.

Articles on Mr. J. P. Morgan's collection have already appeared in *THE CONNOISSEUR* in Volumes XVI., XVII., XVIII., and XIX., and in the last number a tremendous number of additions since these were written, it may be as well to describe some of his chief treasures. One of the earliest and most important purchases was Raphael's *Madonna of St. Anthony* (No. 100), which was bought in 1901, for, it is said, the then unheard-of sum of £100,000, from Messrs. Sedelmayr, of Munich, and passed through the hands of the late Mr. Martin Colnaghi. This picture, which formerly belonged to the ex-King Ferdinand of Naples, was, until recently, deposited by Mr. Morgan in the National Gallery. Though an authentic and important example of the master, it is by no means one of his finest works. It is somewhat of a coincidence that one of the panels of the predella of the



THE MADONNA OF ST. ANTHONY, BY RAPHAEL, IN THE COLLECTION OF THE LATE MR. J. PIERPONT MORGAN.

picture, the different portions of which are divided between England and America, was quite recently acquired for the National Gallery from the Earl of Plymouth. Another picture belonging to Mr. Morgan which was deposited at the Trafalgar Square institution for a considerable space of time, was the beautiful portrait of *Giovanni Torniabuoni*, by Domenico Ghirlandajo, formerly the property of Mr. Willett, of Brighton, and afterwards in the Rudolphe Kann collection. This is considered the finest work of the artist. Among his other pictures of the foreign schools were Rubens's fine portrait of *Anne of Austria*, from the Prado collection; the *Adoration of the Magi*, by Bartolommeo Vivarini, from the Abdy collection; *The Earl of Warwick*, by Van Dyck; the fine *Landscape* by Hobbema, from Dorchester House, and numerous fine seventeenth and eighteenth century French paintings.

Mr. Morgan's collection of portraits by British eighteenth and early nineteenth century masters was relatively the strongest section of his collection, all the great artists being finely represented. Most famous, but by no means the greatest of these canvases, was Gainsborough's famous *Duchess of Devonshire*, which, stolen from Messrs. Agnew in the seventies, made a journey across the Atlantic in the possession of the thief before it was recovered for the owners, to ultimately return again to America. An even more beautiful picture is the well-known portrait of *Miss Linley* afterwards Mrs. Sheridan and her brother, by the same artist, which comes from Knole Park. Others of his works in the collection are the fine full-length of *Lady Gideon*, another of the *Hon. Frances Duncombe*, and the *Mrs. Tennant*. It is rather a curious coincidence that nearly all the portraits of the eighteenth century are connected with child-life. Among them is the fine full-length of *John, Duke of Brunswick*, the charming picture of *Mrs. Payne Gallwey and her son Charles*, the beautiful *Portrait of a Girl*, *Portrait of a Boy*, *Children in the Wood*, and *Cupid as a Linkboy*. The Romneys include the half-length portrait of *Mrs. Glyn*, familiarised to the public by the engraving made from it by Joseph B. Pratt in 1896; the picture usually known as *Lady Nelson's Victories*, but which was, in reality, painted by Lawrence; the fine full-length of *Mrs. Norton*, the half-length of *Mrs. Scott Jackson*. By Hoppner there is the beautiful group of the *Gobdall Children*, engraved by Lawrence the full-length of *Miss Farren* afterwards Countess of Derby, which established the artist's reputation. The great Scotch artist, Raeburn, is represented by two nearly full-length figures of ladies, *Lady Maitland* and *Miss Jane Ross*; while John Russell, the Rev. M. W. Peters, Angelica Kauffman, and George

It is a misfortune that English criticism rarely embodies any but a partial view of art; it is local where it should be universal, and expends itself in discussing the mannerisms of Modern Art and the Royal Academy popular painters instead of establishing a permanent standard of æsthetic judgment. Nominally such a standard is set up at least once in every generation, but our law-givers—the greater writers on art—are apt to descend from the bench to the arena and re-interpret the whole philosophy of art to give statutable authority to phases of painting or sculpture commanding their special sympathies. Thus Reynolds, when he occupied the presidential chair at the Academy, narrowed down the purport of art to the production of academic work; Ruskin, in the interests of pre-Raphaelitism, transferred its venue to the exact and minute imitation of nature; while Whistler, more frankly egotistical, made his own pictures the centre from which art philosophy radiated. And so instead of having one authoritative æsthetic standard, we can choose from fifty; each of them in its turn accepted by contemporary art critics as infallible, and rejected by their successors as valueless.

At the present time—according to Mr. P. G. Konody—writers are agreed that “emotional impulse is the basis of art.” The formula is somewhat of a platitude, for all action and thought are based on “emotional impulse”—the spirit of mischief which impels a boy to stick a pin into his class-mate, equally with the inspiration which resulted in the creation of Titian's mighty *Last Judgment*. Yet, in the coining of the phrase, I may not be wrong in detecting a certain ulterior object—the desire to establish a definition broad enough to include works by old masters and the latest examples of advanced impressionism, and yet susceptible of being so interpreted as to shut out the connecting links between these two extremes, those orthodox phases of painting and sculpture which, though unpleasing to contemporary critics, are most readily understood and appreciated by the ordinary educated man. Works of this character are not of necessity great or even good art, but the worst of them are distinguished by some sincerity of craftsmanship, and where they fail to attain their creator's intentions it is possible to accurately gauge their shortcomings. With regard to examples of advanced and post-impressionism the latter procedure is hardly open, for the intention of the artists is so imperfectly expressed in their work that it is apt to remain an unsolvable enigma. The criterion of craftsmanship can hardly be applied to it, for its exponents condemn unflinching accuracy of drawing and harmonic arrangement of colour as a hindrance to emotional expression. Emotional expression is thus regarded as the real end of art, and the greatness of a picture is measured by the evidences it affords of the artist's intellectual perceptions being mastered by his sensual impulses during its creation.

That emotion is essential to the generation of art is obvious, but that, as critics would have us believe, it forms its predominant element may be doubted. Artists are neither specially distinguished from their fellow-men

by their depth of feeling, nor are the most qualities of their paintings dependent upon the amount of emotional sensibility transmitted through their brushes to the pigment. Depth of feeling and the power of emotional expression are, indeed, common to all humanity. The first kiss implanted by a love-sick swain on his mistress's lips is the emotional expression of a deeper passion than that which evoked the sonnets of Shakespeare. It is not art, for art is less the expression of that which exists than a new creation—the calling into being, by means of beautiful craftsmanship, of images which suggest themselves to the artist's intellect through his senses. In this definition of art it will be seen that the emotional impulse in art is limited to mere suggestion, nor can I rate it higher. We are all capable of a more or less strong sensual appreciation of the visual beauty of nature, of harmonious modulations of sound, and of the traits of pathos and humour which characterise the varied throng of humanity by whom we are environed; we may feel the impulse to give form to these mental impressions, but the power to do so is lacking in most of us. This power is wholly intellectual. It consists in the ability to modify, combine, and arrange these sensual impressions until they form a definite image in the mind, and afterwards recreate it in tangible form through some medium of expression—art, music, or literature. Part of the process is exemplified in the use of a Kodak. Emotional impulse is ever urging the operator to take scenes which, though beautiful in themselves, are unfitted for reproduction in photography; if he be an expert, his experience will enable him to correct his sensual impressions by visualising in his mind the scenes as they would appear through the camera, denuded of their colour and reduced to so many actinic rays, and thus to limit his selection to themes which would recreate beautifully in photography. The same process has to be gone through on a far more extended scale in the creation of art; for a great creation, whether it be in painting, sculpture, or literature, is not the outcome of a single emotional impulse, but is built up from many; in the same way that a mosaic worker will build up a tessellated pavement, choosing each piece carefully so that it shall carry out his decorative scheme, and making it lie evenly among its fellows by re-shaping it with minute exactitude.

To great paintings the term emotional, as popularly applied, is incorrect. It suggests the outcome of passion, but in reality refers to the appearance of complete unison of feeling between the conception of a theme and its expression—as if the image conceived by the artist had flowed from his brush as easily and spontaneously as the joyance of a thrush flows out in its artless melody. Whistler's pictures—more especially his *Portrait of Miss Alexander*—possess this quality to a marked degree; indeed, they appear so easily wrought that many of his detractors attacked his works on account of their paucity of intellectual direction and effort. Yet the *Miss Alexander* was the product of as an intense and concentrated intellectual application as ever mathematician brought to bear on the solution of a difficult and recondite

problem. Miss Alexander had to give seventy sittings before the portrait was completed; its original conception was altered and re-altered, and the brush-work gone over again and again, to appear each time more fluent and effortless in its expression. The picture, like all perfect creations, whether of art or nature, is a lovely artifice, giving no token of the throes of conception or the pangs of labour, and betraying only to the curious searcher that its beauty of form has been gradually and laboriously built up through the knowledge gained from the fashioning of the imperfect embryos which preceded it, and which have been ruthlessly destroyed during its evolution.

For an artist to seek inspiration wholly in emotional impulse, because art is based on it, would be as foolish as for a craigsman to try and gain a mountain summit by wandering among the valleys at its foot. Purely emotional art—that is to say, art originating in the instinct to create, and unguided by intellectual perception and direction—cannot exist. Even the baby, who traces grotesque figures with the milk from its bottle, is bringing all its infantile faculties into play to make a creation, while the awakening intelligence of a child is shown in the increased amount of observation and direction it puts into its drawing. This childish art—the nominal ideal of Post-Impressionism—is of the lowest order. Its fullest outcome is imperfect creation—that is to say, creation which requires mental revision on the part of the spectator before he can realise its import. Next in order comes partial creation, exemplified in the sketches of competent artists. A sketch is a representation of only certain phases of nature's manifold aspect, which may be analysed for pictorial purposes, as comprising form, tone, colour, and atmosphere. In a sketch, some—or perhaps only one—of these are expressed, not all of them; and thus, though a sketch by a great master may be immeasurably more valuable than the finished work of a less accomplished hand, as being the outcome of a higher intellectual perception and direction, it yet belongs to an inferior form of art. It is the difference between juggling with one or two balls and juggling with four or five—an amateur can keep the smaller number in the air pretty creditably; it takes an expert to prevent some of the larger number from falling to the ground.

And now as to the outcome of the whole matter. If the essential characteristic lies not in it being emotional utterance, but beautiful creation, then the standard of criticism must be revised—or rather one should be established; for present-day criticism is less the outcome of standardised judgment than the record of the sensual impressions of the critic. Perhaps it could hardly be otherwise. Emotional utterance is not susceptible to definite appraisal. From merely hearing a groan one cannot tell whether it is the outcome of a broken heart or a pain in the liver; by looking at a Post-Impressionist, or even an extreme Impressionist picture, it is impossible to gauge whether it is an honest but misguided effort to express the unexpressible, or was merely inspired by the desire to shirk the effort necessary to make a complete creation. Unless such work does attain the status of a

creation, it is not art, even if the painter when he painted it was well over with emotion, as a young man would be, and with the noblest of intentions, and so far as it fails to attain the full expression of art.

One is explicit on this matter, because of late it has been the fashion to award gold medals to an expressive of rudimentary form and colour, as though they were the most complete utterance of which art is capable; and in this way works which would be shut out of any of the orthodox exhibitions because of their inadequacy are eulogised as masterpieces. On the other hand, orthodox paintings are condemned as wanting qualities unessential to good art. Many such criticisms will be probably passed on the paintings and sculpture which, by the time these lines are in print, will be on view at Burlington House. The Royal Academy during its hundred and fifty years of existence has not been an altogether ideal institution; it has neglected men well worthy of honour, and honoured those whom it would have been more fitting to leave unnoticed. But on the whole it has exercised a beneficent but somewhat over-conservative influence on British art; while to-day it is probably more fully representative of the best art in the country than at any period in its history. It is well, then, that adequate recognition should be made of the importance of its exhibitions, and the fact emphasised, that whatever the individual merits or failings of their contents, the latter are all characterised by sufficient intellectual direction and technical ability to justify them as being classed as works of art, and, in some instances, of art of the highest character. One would like to fully deal with the current exhibition in the present number of THE CONNOISSEUR, as the theme would then be topical, but such a course is not possible in the case of a magazine going to press a month before the date of its issue. At the time this is written many of the more important works which will be shown in the exhibition are not yet completed, but a description of some of those which are certain of inclusion is here given.

It is not proposed to examine these in a critical light, but as in the beginning of the present article an attempt has been made to lay down certain principles for the judgment of art, it will not be amiss to try and show how far these works conform to them.

The first work to be mentioned is a painting by Sir Edward Poynter, entitled *At Low Tide*, and represented by six examples—two classical figure subjects, three portraits, and a landscape. I will begin with the first mentioned, for they exemplify that phase of art in which Sir Edward has attained his most individual expression.

The first of these is a painting of a young woman, an undraped nymph in a sea-cave, seated on a rock—over her head a large shell to her ear. The picture is purely classical in its conception—classical inasmuch as the leading motive of the work is a desire to express ideal beauty. The artist has attained his end, and the work is a realism which leans towards the subordination of line to tone and atmosphere. As in all the artist's work of this character, the picture is marked by a certain beautiful

austerity and restraint, a suppression of everything that might tend to degrade and commonize the theme, while at the same time its beauties are adroitly and legitimately emphasised. The supple and rounded curves of the finely modelled figure are set off by the rigidity and harshness of the rock-forms which environ it; while the flesh-tones, warmed and harmonised by the juxtaposition of the crimson robe, and foiled by the greens and blues of the sunny vista of sky and sea, revealed through the entrance of the cave, are still further enhanced by the cold tones of the rock. Sir Edward Poynter's second work, *The Vision of Endymion*, shows the favoured shepherd asleep on the ground, his flock gathered about him, whilst the goddess Diana floats down to him from the heavens. The dominant tone of the picture is blue, exemplified in the sky and repeated in the robes of the goddess. The composition and lighting of the work are finely arranged, and though perhaps not so attractive a picture as *At Low Tide*, it is the outcome of a more purely artistic conception. With the exception of a single landscape, a water-colour of Lake Como, Sir Edward's three other contributions are portraits. The smallest of these, also in water-colour, is a small full-length portrait of the Hon. Mrs. Kay Shuttleworth, robed in green against a dull gold background. An oblong canvas, half-length, shows Sir Frederick A. Eaton, the secretary of the Academy, seated by a table, perusing a sheet of paper—presumably a final revise of the Academy catalogue—which he holds in his hand. The attitude is easy and unaffected, and at the same time dignified. Another sitter whom the artist has caught in one of his happy moments is Sir Edward White, the late chairman of the London County Council. Though the motif of the composition is somewhat similar—Sir Edward being shown by a table and holding a paper—the actual arrangement is wholly different, the sitter being rendered full-face instead of in profile, and looking up at the spectator instead of down at the document.

Mr. Arnesby Brown shows only a single work this year, a fine landscape with cattle, entitled *A June Morning*, and recalling in its general lines the picture which was one of the popular successes of last year's Academy. The central feature of the composition is a group of cattle, the black and white patterning of their coats forming the key-note to the entire colour-scheme. One suspects that the arrangement of the patches of black and white paint formed the initial conception of the picture, but of this there is no hint in the work itself, for the cattle form as convincing a group as were ever set on canvas. Great stalwart beasts, with their anatomy searchingly but not too obviously recorded, and the texture of their coats fully expressed, they stand in the picture as much a part of the landscape as any other of its components; behind them a broad expanse of meadow, forest, and upland stretches away until it merges in the horizon, while over all is a sky filled with moving cloud. The whole effect of the work is as though one was looking at an actual scene in nature. The fineness of its craftsmanship does not strike the eye, for the crafts-

man's hand is so skilfully concealed that the perfect

realisation of the theme; and it is only after a careful scrutiny of the work that one appreciates it at its full value and notes the breadth of the handling, the rhythmical feeling of the composition, and the sustained freshness of the colour.

Mr. David Murray in his half-dozen works has divided his attention between Scotland and Venice. His pictures of the island city last year showed that the theme was one which peculiarly appealed to his tastes and sympathies, as it did to those of Turner, and for probably the same reasons, Mr. Murray to a certain degree having followed a similar course of development to that artist, exemplified in his desire to give the effect of light not by strong chiaroscuro, but by contrasting tones of colour, and in the brilliant hues which predominate in the Italian seaport there is ample material thoroughly congenial to his method. In the view of the *Rio Pinelli*—a picturesque canal little known to tourists—the effect of intense sunshine is attained without the use of any deep masses of shadow to emphasise the lights. The colouring is toned in a high key throughout, the variegated coral tints predominating in the buildings on one side of the canal being balanced by

the deep, warm, yellow tones of the masonry of an old palace facing them. The same colours are repeated in a modified degree in the reflections on the surface of the canal, which, between, and are united in an even, broken, bridge over which a gaily decked procession is passing—which spans the end of the canal. Contrast and relief is afforded by the vista of sunny blue sky beyond, its reflection forming a passage of the same colour down the centre of the water. A somewhat similar scheme of colour, but very differently arranged, is shown in the oblong view of *Giudecca*, in which a panoramic view of practically the whole water front of Venice forms the background, the foreground being occupied by the lambent blue-green water of the lagoon, studded over with shipping, the

sails of which provide strong notes of colour. Though there are no strongly contrasting darks, the picture attains a wonderfully rich and full harmony, and the same may be said of the two smaller Venetian pictures,



MISS LAGHERIE BY CAMERON
IN THE COLLECTION OF THE LATE J. HERBERT, ESQ.



MRS. PEMBERTON BY H. J. HARRISON
IN THE COLLECTION OF THE LATE J. HERBERT, ESQ.



MRS. SIDDONS BY JOHN DONALDSON
IN THE COLLECTION OF THE LATE J. HERBERT, ESQ.

Loch Awe, Loch Lomond, and Summer Clouds. The Scottish pictures are both painted from scenes in the Highlands, the one entitled *Loch Awe, Loch Lomond, and Loch Awe*, showing a fine view of Loch Awe, looking toward Loch Venner, and Callander, the other, of Loch Awe, and being framed in a setting of birch trees and jutting Craig while the other, called *Birch and Bracken*, shows an autumnal morning on the skirts of Ben Venue, with a wild tangle of russet bracken in the foreground backed by the graceful forms of the birch trees. In these, as in the Venetian scenes, there is the same feeling for delightful colour, not the less beautifully expressed because the warm resonant tones that Mr. Murray finds in Italy are here greyed and mellowed by the Scottish atmosphere. The artist in all his works remains essentially a realist. His pictures are so topographically correct that one can at once recognise any of the scenes he depicts. He takes no liberties with nature, but selects from her and harmonizes such ingredients as coincide with the genius of his art, and combines them into colour-schemes which not only truly record her aspect, but also express the full vision of the artist.

Another landscape painter, Sir Ernest Waterlow, has also sought several of his principal themes abroad, the most important of his canvases being concerned with the winter scenery of Switzerland. Sir Ernest's refined and delicate execution and his perception for tender colour stand him in good stead in realising the snow-covered forms of the high Alps, where, though everything is white, it is white suffused with a thousand prismatic tints, and changing tone under every aspect of shadow or sunlight. In his picture of the *Schultenhorn in Winter from Wengen*, the artist shows the long ridge of the mountain under the morning sunlight, its higher peaks standing sharply outlined against the blue sky, and a roseate cloud still lingering against its sides, while, lower down, groups of dark firs form a telling contrast. Another picture, *The Monch, from the Schilthorn*, with the giant form of the Monch, its precipices telling out almost black against its snow-covered heights, forming the background. Though more effective in its contrasts and more obvious in its picturesqueness, the theme lacks something of the subtle charm of colour which distinguishes the other work. The third Alpine scene shows

From the Schilthorn, looking down the valley, a desolate snow-covered valley—itsself eight or ten thousand feet high, flanked on either side by rocky heights. This work will probably appeal to true Alpinists with greater poignancy than either of the other works, but to the general public the dreary aspect of this wild waste of snow and ice, and the gloom which is not only a feature of the scene, but also a feeling which is a part of the scene, is a disadvantage. The fourth picture, *A Sussex Common*, a scene at Pulborough, with sheep in the foreground, and a fine view of the country beyond, is a beautiful vista of pastoral country under a breezy sky, and is a fine example of the artist's skill in expressing the distinguished charm of English southern scenery.

His most individual characteristics are his power of rendering dramatic action and his skill in depicting richly hued and gorgeous vestments with appreciative and precise accuracy—characteristics which peculiarly fit him for the rôle of an historical painter, in which branch of art we have at present far too few practitioners. The three works by which he is represented are all confined to portraiture. The largest is a full-length canvas of *Lady Coote*, in sixteenth-century costume, a companion to the portrait of her husband which appeared in last year's Academy. It is the more wholly successful of the two, being more resonant in its expression and more powerful in its characterisation. The lady is attired in a sumptuous purple bodice, a robe of cloth of gold lined with minever, and an underskirt of blue, and stands on a richly patterned carpet against a background of crimson pink, holding a Maltese terrier in her arms. Her pose is dignified and natural, and one could accept her whole-heartedly as a sixteenth-century character, so appropriately does she coincide with her rich vestments and surroundings. These are painted with marvellous imitative fidelity, being rendered with the precision and minuteness that characterises the work of Holbein and his school. The harmonisation of this wealth of rich colour and detail has been most successfully achieved. Another, and a very attractive portrait, is that of the three children of Major the Hon. Guy Barrington, in which the children are shown grouped round a table; whilst a third, a water-colour, shows *Barbara, the Infant daughter of Frederick M. Fry, Esq., C.F.O.*, lying on a bed regarding a cat, the attitude of child and animal being both thoroughly natural and

Mr. Arthur Hacker's dominant feeling is for colour and atmosphere, and this is expressed in all five of his examples. Probably the most popular of these will be the one symbolising *Parting*, and showing two female figures with averted heads parting before a tree wreathed round by the emblematic serpent. If one reads the artist's meaning aright, this sudden sundering of these two co-joined lives is by the hand of death. The black-draped figure on the right, with sad but beautiful face, fitly typifies the sorrow of the survivor who is left alone; whilst the other figure, whose garments are more ashen in their hue, whose form seems being drawn away by some unseen force, may well be the one on whom the hand of death is laid, the poppies growing at her feet symbolising the long sleep whose awakening shall not be in this world. The scheme of colour, as befits the subject, is low-toned and mysterious, full of sweet and tender cadences; the figures are finely conceived and modelled, and the draperies expressed with simplicity and largeness. A second theme, apparently entirely different in conception, is *The Little Mother*, which shows a young girl presiding over a white-napered table set with the ingredients of a meal, round which her brothers and sisters are grouped, and on which falls the full light from a window by the side. The picture is delightfully atmospheric in feeling and harmonious in tone, being expressed in delicately modulated colour, in which there is no

the distinguished charm of English southern scenery.



TOBER—ANN K CHAST BY EDWARD M. W. AT THE NORTH STAR, OLD SHORE, ALL

absolute black or evidence of sacrificing sincerity of utterance for forceful expression. This atmospheric expression and calculated restraint is also shown in the view of *St. Paul's from Ludgate Hill*, in which the giant dome of the cathedral, tinged with the sun and encompassed about with the London haze, makes the central feature of an attractive and well-conceived composition. A couple of portraits complete Mr. Hacker's contribution—one of Sir Arthur Liberty and the other of Mrs. Darley. The former is shown, in a grey suit, seated on a chair with a paper in his hand, a touch of colour being afforded by the sitter's orange scarf. Mrs. Darley is also seated, her black gown affording an effective foil to her fair complexion and golden brown hair. In both portraits the individuality of the sitter is fully realised; the faces and figures being searchingly modelled and characterised and the flesh-tones rendered with great care.

The work of Mr. Lindsay G. Macarthur is not allied to that of Mr. Hacker by any mannerisms of technique, but is conceived from a somewhat similar outlook both artists taking a refined naturalistic view of nature, and each being especially interested in the rendering of light and atmosphere. Mr. Macarthur's two canvases this year are concerned with the farmyard; one depicting the interior of a barn rendered animated by a group of young pigs, and the other a straw-yard during threshing operations, the latter, however, occupying only a subordinate place in the picture. In both pictures the leading motif of the work is the expression of sunlight.

In the barn interior it is concentrated, pouring in through an opening in the side, and leaving the greater portion of the scene in comparative shadow, though not in darkness, for the whole interior is luminous with reflected lights. In the second picture the straw-yard is illuminated with brilliant evening light which envelops the whole scene with a golden atmosphere. By his atmospheric expression and the arrangement of his lighting the artist has been enabled to attain breadth of feeling without the sacrifice of any essential detail, every portion of the pictures being realised with minutely imitative truth.

An important landscape of *Willows, Lechlade*, is the most important contribution of Mr. Alfred Parsons. It shows a Thames-side scene under a blue and white mackerel sky in early summer, before the greens have lost their freshness, and while there is still the feeling of spring joyousness in the colour. A group of noble trees, which stretch almost athwart the canvas, forms the leading feature of the composition, the foreground of which is occupied by a reed-fringed backwater, with a delightful vista of river and meadow-land beyond. The scene is typically English in its bright yet refined colour, and in its feeling of tranquil happiness. Mr. Parsons's only other contribution is a water-colour showing *The Garden in Russell House, Broadway*, resplendent with blossom, and set down with that delicate refinement of coloration so characteristic of the artist.

The *Winter's Glow* of Mr. Joseph Farquharson is a thoroughly typical work by the artist, showing a flock

mission of an artist is less to strive for versatility than to express his own feelings, and to return to it again and again until he has thoroughly exhausted its attractions. An illustration of the work being given in the present number of THE CONNOISSEUR, there is no necessity to describe it in detail. It is an effective composition, well drawn, and expressed with much refinement of tone, whilst all the detail is conscientiously studied and rendered with great fidelity.

Mr. Charles Sims's pictures are, as usual, something of a study in the use of grey water-colours. Under a grey sky, the whole focussed by two touches of red and black formed by the garments of a pair of equestrians in mid-distance, may be dismissed first as offering no recondit problem for solution, though a strong and individual interpretation of nature. A spring scene in which phantasy and realism are combined—apparently a landscape of the English south—presents more difficulties. An expanse of greensward rises into sunlight until it terminates in a low ridge. It is dotted over with a medley of beautiful figures belonging strictly to no age or country—a mother fondling her infant, a pair of lovers, joyous youths and maidens and happy children, with here and there a little naked cupid, interpreting this as an allegory of young summer, when the chilling breath of winter has been wholly banished, but before the spring joyance has lost its zest: the time when the blood flows most warmly, and young life feels most keenly the presence of love. The third work shows a classical scene—tall, temple-crowned crags rising amongst a profusion of rich vegetation, whose leafy frames about the whole composition like a proscenium. On the stage thus formed are a pair of lovers, and a little distance away a radiant nymph standing in front of and extending her arms towards them. The fourth picture is a study of the world, but ever retaining the beauty and vitality of youth, presiding over the dawn of love, or it may be the spirit of love itself. We are entitled to read what meaning we will into the work, as we read diverse meanings into the work of nature itself, for the images created by the artist are complete in themselves, and their meaning is in them.

English artists have always held supremacy, not so much because of any general superiority of talent, but that they appear to have been more conscious of the limitations and special qualities of the medium which foreigners generally do not possess. Comparing the current exhibition of the Royal Water-Colour Society now on view at the National Gallery, Pall Mall

with that of the "Société Internationale de la Peinture à l'Eau" recently held at Bond Street, this fact is clearly evident. The work of the continental artists was fully as clever as that of their English *confrères*. They could express as much, and express it with equal directness, certainty, and force, but the manner of their expression had no more closer affinity to water-colour than to oil. In the Royal Water-Colour Society's exhibition, whatever weakness may be shown in individual work, it is obvious that even the worst of it was conceived for rendering in water-colour, and that the effect, however imperfect, could not have been so well attained in any other medium: whereas in the best of the work the calculated appropriateness of the expression to the medium is one of its most delightful qualities. This quality is equally shown in the work of the modern school as in that of the followers of the older tradition. Among the former must be numbered Mr. John M. Sargent, who conveys as much in one of his sentient brush-strokes as any continental artist without losing transparency of colour. His *Blind Beggars* is not one of the most attractive of his works. It is a theme picked up by the wayside—the artist of late has been over apt to follow this mode of selection and squander his talents on subjects whose greatest recommendation is that he has painted them—a group of Spanish beggars, picturesque to a certain extent, but less interesting on this account than for the play of light and shade on their features. It is broadly painted, one might almost add carelessly, were it not that one can point to no essential fact which the artist has omitted, or even imperfectly conveyed. His *Fountain* is not better painted, though a far more satisfying piece of work. Mr. Sargent's still-life pictures are a study in the use of colour, with a delicate sense of value, which gives them an interest not generally contained in this class of work. It was shown in this instance. The drawing, skilful in its arrangement, suave in its expression, despite its strength, and marked by tenderness of colour, gave one a delightful feeling of completeness attained without effort or a too ostentatious display of power. The artist's third example, *The Generalife*, showed a Moorish arcade flooded with sunlight, the brightness of which was relieved by the greenery of some trees in the background. It was not an interesting theme; but, again, Mr. Sargent made it interesting by the forcefulness of his expression. Most like Mr. Sargent in the virility of his brushwork was Mr. Charles Sims, whose pictures, *Peace*, and *Feeling One's Way*, by their titles implied, were not concerned with the realms of phantasy usually frequented by this artist, but were realistic transcripts of everyday life. The former was perhaps the better of the two; its bravura, sincerity of feeling, and truth of utterance overcame the first sensation that there were a rather large number of loose ends in the work—like in a garment in which the basting stitches are not removed—and that the middle distance was insufficiently separated from the foreground. In Mr. Sims's other example neither of these faults was apparent. The figures and chickens in the foreground were rendered with minute realism, the distances

Current Art Notes

accurately determined, and all set forth in fluent, expressive brushwork; yet one must confess that there was a greater charm to be found in the waywardness of the first drawing than in the more ordered precision of the second. To go from Mr. Sims to Mr. R. Thorne Waite is like passing from the bustle of a London street into

though a little purple in tone, is daintily expressed, and, despite its apparent slightness, well modelled. Mr. J. Walter West indulged in a flight of fancy in his spirited monochrome drawing of *Art and Post-Impressionism*, which showed a knight having a desperate conflict with a gigantic dragon, the latter presumably representing



MARGERY BY CECIL WALTON, AT THE NEW GALLERY, EDINBURGH

the reposeful quiet of a secluded drawing-room, yet each artist reaches nature by his own methods, expressing those phases of its aspects which make the strongest appeal to his personality. In *The Sussex Downs* the latter again reveals his fondness for that tranquillity of aspect which is one of the most salient charms of English southern scenery, presenting the scene with tenderness of colour and atmospheric feeling. Sir Ernest A. Waterlow is another artist whose tastes lead him to nature in her genial moods. He is represented by several characteristic examples, among them *Evening—Sussex Downs*, which is expressed with much charm. A contrast to this in theme is the *Loch Corrie, Lagan, Isle of Skye*, of Mr. Colin B. Phillip. It is a truthful and forceful rendering of the scene, but perhaps a little too realistic. The tone of the picture, dominated by the slate-coloured crags in the background, and their reflections in the water, is monotonous, and the grimness of the scene rather than its grandeur was realised.

Mr. C. Napier Hemy shows his usual resonant colour and accurate observation of the coast-wise sea in his *Pull to Windward*. The *Narcissa* of Mr. J. R. Weguelin,

Post-Impressionism. The work would have served admirably to illustrate the traditional victory of St. George, but there was nothing in the realisation of the theme which suggested its connection with topical art. Another phantasy, and one possessed of much charm, was Mr. E. R. Hughes's poetically conceived *Pack Clouds, Awake and Welcome Day*, which showed a white cloud-like figure sufficiently realistically expressed to differentiate it from an actual cloud, backed by a blue sky, and partly hidden by a number of small clouds roseate with the hues of dawn. The colour-scheme was well conceived and expressed with refinement. The variety of Mr. S. J. Lamorna Birch's outlook was shown in his *Across the Pool*—a realistic rendering of the eddying waters of a broad burn— and his *Neidpath, near Peebles*, showing a border keep standing on the verge of a deep valley under an evening light. In this he revealed a broken colour akin to that exemplified in Turner's early work, and his departure is to be welcomed as evidence of a return to that poetical feeling in landscape art which has been too long submerged in modern realism.

the Royal Society of British Artists

better than usual—better in the sense that while there were fewer works of distinctly higher quality than their companions, this diminution was more apparent than real, being almost wholly caused by the levelling up of the general standard. On entering the large gallery, Mr. Joseph Simpson's *Scene in the Street* attracted the attention. It represented a group of figures in Spanish dress, a woman in white, a white shawl fringed with a brightly coloured border draped over her shoulders, wearing a black hat and holding a vividly red fan in her hand; immediately behind her appeared a man in black clerical garb. The figures were standing on an intensely blue carpet and backed by a plain white wall; to the left was a green chair surmounted by a scarf in which were repeated the leading colours of the theme. Of the strength and adequacy of Mr. Simpson's technique there could be no question; he had attained quality in his whites, and, by the introduction of the mass of luminous blue, the colour of the main figure, placed in tone the brilliant primaries which formed such a leading feature of his colour arrangement. His rendering of form and texture, if summary, was convincing. The only point on which one could quarrel with the artist was that his work lacked something of that graciousness and reserve which should characterise great art. Another artist with whom one has often quarrelled with in the past is Mr. Fred F. Fottet; it is therefore a pleasure to make amends for past criticism by acknowledging that in his *Ponte Vecchio, Florence*, he has produced a beautiful picture, delightfully luminous and full of tender, vibrating colour. Mr. John Muirhead's *Road to St. Ives* was a work large in feeling, and expressed in a manly, original style. The picture was a landscape, the foreground in the distance being an especially beautiful passage. This and Sir Alfred East's *Early Morning* were among the best landscapes in the exhibition. Sir Alfred's work was not so obvious in its appeal; he loves to create subtle colour-melodies whose full beauty, unaccented by any strongly contrasting note, dawns upon one gradually. His *Early Morning* was a harmony in warm greys and tender green, conceived with great completeness and set down with delicacy and precision. Another work that should not be passed unnoticed was Mr. D. Murray's *Interior*. It was a landscape, but the foreground was a sky-scene being an especially beautiful passage. This and Sir Alfred East's *Early Morning* were among the best landscapes in the exhibition. Sir Alfred's work was not so obvious in its appeal; he loves to create subtle colour-melodies whose full beauty, unaccented by any strongly contrasting note, dawns upon one gradually. His *Early Morning* was a harmony in warm greys and tender green, conceived with great completeness and set down with delicacy and precision. Another work that should not be passed unnoticed was Mr. D. Murray's *Interior*.

a sky-scene would have been its more correct term, for four-fifths of the canvas was occupied with the rendering of sky and cloud. The artist had successfully suggested the vastness of aerial space, and made his cloud-forms float in the air, yet the theme was perhaps over simple. Mr. A. Carruthers Gould, in his *Bathers*, appeared in rather a new rôle. The subject was one Mr. Tuke might have painted, and the general scheme of colour was not unlike what is generally adopted by that artist; the figures were seen from behind, and the composition was a study in the use of colour.

treatment adopted. Mr. Tuke's figures are generally the predominating feature in his picture; in Mr. Gould's they are but an incident in his landscape, adding to its animation and interest. The work was distinguished for qualities which have hitherto been rather lacking in the latter's work—warmth of tone and mellowness of colour, and in many respects marked an advance on anything that he has done.

Among the figure subjects, Mr. T. Frederick Catchpole's *Morning*—a young girl dressing—was marked by atmospheric quality and delicate colour; Mr. Edward Patten's *Portrait of the Countess of Carnarvon* was a dignified and pleasing likeness; Mr. J. J. Alsop's *Miss S.* was an attractive piece of work; while a special word of praise should be awarded to Mr. Frank O. Salisbury's head and shoulders *Portrait of the late Lord Stanmore*. The subject was shown in a brown coat against a red background; the colour-scheme was both original and dexterously managed, while the characterisation of the face was powerful and life-like.

THE Spring Exhibition at Messrs. Shepherd's Gallery (27, King Street, St. James's) is always one of the most interesting features of the art season. Besides comprising characteristic examples by long-accepted masters, it always includes some sterling works by artists who, if not altogether unknown, have never been awarded the rank to which they are justly entitled, so that the revelation of their talents comes upon one in the light of a new discovery. An artist of this character is Richard Brompton, who is indifferently represented in the National Portrait Gallery, but whose portrait of *Horne Tooke*, the author of "The Diversions of Purley," in this exhibition, proves him to be a man of original talent and of sufficient technical attainment to warrant him a high place among the early contemporaries of Reynolds. The picture is highly finished, as becomes the work of an artist who was a pupil of Raphael Mengs, but what is most remarkable about it is its restraint of colour and fine tonal quality, the sitter being shown in dark grey, against a dark background, relief and contrast being afforded by the introduction of a piece of statuary against which he is leaning. His head and figure are finely modelled and the face well characterised. A note in the catalogue states that the painter died in 1782, the date given by Bryan. That industrious chronicler of the lives of eighteenth-century artists, Edward Edwards, who relates the career of Brompton in some detail, gives 1782 as the year in which the latter set off for St. Petersburg, and states that he lived there several years, dying there some time before 1790. As a number of Brompton's works are said to exist in Russia, it would seem that the account given by Edwards is the more correct. A *Portrait of Mr. Alcock*, by George Romney, an early work—the date ascribed to it being 1762—is interesting not only on account of it being a well-painted canvas of an attractive woman, but also as being one of the finest works painted by the artist before he came to England. There is no doubt that he gained



MRS. FERGUSON OF RAITH AND HER CHILDREN
BY SIR HENRY RAEBURN, R.A.



much by the visit ; but this picture makes one realise that he also lost a little, and helps one to understand how Gainsborough, who never went abroad, was able to rival the greatest of his contemporaries who did. Before Reynolds diverted the course of English art, it drew its strength largely from the traditions of Van Dyck.

by Richard Wilson, R.A., has been advisedly secured for the collection at the Welsh National Museum at Cardiff. It is in pictures like this, of his native country, rather than in his Italian reminiscences of Claude, that the greatest of Welsh-born artists shows himself at his best. The deep restrained coloration of the work, its fine



STATUE OF THE MADONNA AND CHILD IN THE O. RIEF COLLECTION

following him in his preference for cool colour, the smoothness of his impasto, his beautiful modelling of the hands of his sitters, and the elegant refinement with which he treated their costumes. This tradition, somewhat emasculated though it was by being transmitted through Lely and Kneller, was productive of much fine craftsmanship, and a restraint and decorum of style which is somewhat wanting in the work of later masters. Its good effects are illustrated in this portrait of Mrs. Ainslie; the colouring is delightfully melodious and sweet, recalling in its pure, cool tones some of the best works of Cotes. The face of the sitter is not so wholly fascinating as Romney would have made it in later days, but it is carefully drawn and the hands beautifully modelled. A portrait of *Miss Cooper*, by John Opie, representing a pretty, brilliantly complexioned, black-haired young lady in a white gown, is a most attractive example of the artist; the colouring good and painted with great refinement. A picture of *Carnarvon Castle*,

luminous sky, and the severe simplicity of its composition, give it a feeling of monumental grandeur. Among other pictures which should be mentioned are a superb piece of *Still-Life* painting by William Van Aelst; a delightful rendering of a *Landscape with Cattle and Figures*, painted in oil colour on paper, by Gainsborough; a vigorous picture of *The Major Oak, Sherwood Forest*, by Henry Dawson; and a *Portrait of a Child* by an unknown artist. According to the aggravating custom of the period, the artist has inscribed on the picture the date of its production, 1597, and the age of the sitter, which is given as three years. Of the identity of the figure, apparently that of a boy—though the costume, a velvet dress, white apron and ruff, gives no clue to the sex of its wearer—the only indication is afforded by a medal of Charles V. which depends from his neck, and suggests that he was probably a relation to that potentate. The picture is finely and firmly painted, the flesh-tones and the textures of the different portions of the costume

being rendered with great imitative skill. Though the work shows Spanish influence, it is probably the work of a Flemish artist.

At the annual exhibition on wall-painting these columns of a band of young artists who collaborated in holding an exhibition in Edinburgh, and who contrived thereby to excite considerable interest. They were content then to show their wares in a dealer's establishment, but this year they have been more ambitious, acquiring *pro tempore* the tasteful quarters of the Society of Eight, known as the New Gallery; and their act herein has brought the critics to arms, *soi disant*, forcing them to take the young workers more seriously than on the previous occasion. Nor is this more serious study altogether misspent, for, albeit the whole show is naturally redolent of "youth's sweet-scented manuscript," there are some items which disclose promise and a few which constitute fulfilment.

Speaking of the Society of Eight's initial exhibition, the writer mentioned the total absence of statuary, and remarked on the air of incompleteness which the gallery presented accordingly. The younger group have wisely rectified this, sundry busts and the like being ranged in the centre of the main room; and if none of these is first-rate, Mr. A. Carrick's *Madonna and Child* has a certain persuasive *naïveté*, while in the same sculptor's *Head of a Girl* the softness of hair is ably expressed. Turning to the pictures themselves, though Mr. A. R. Sturrock betrays at places a sentimental attitude, he has really made quite amazing progress in his art. The song which nearly all the old masters of landscape-painting sang—the song of blue, illusive distance and the charm of aerial perspective—has been heard but little since the demise of the Barbizon school, scarcely a single good painter of to-day ever essaying it save Mr. Mark Fisher. But Mr. Sturrock has revived it, and here and there, notably in *Border Landscape*, he sings it with rare sweetness, a sweetness which would surely have won the encomium of Richard Wilson and Thomson of Duddingston. Mr. J. R. Barclay, on the other hand, is rather disappointing, the fine colour which marked some of his work last year being sadly absent now; while Mr. W. O. Hutchison's output, again, is hardly worthy of the reputation he has earned for himself. At the same time, Mr. Z. J. ... from this stricture; while he would seem to be blest with innate good taste, and thus even his unsuccessful works are not devoid of merit. Of course, good taste alone will never create a work of art, but it is essential in the artist, and the fact is brought home to one on studying another exhibitor, Mr. E. Robertson. He has distinct originality, and his drawing, *A Moonlight Bacchanal*, has a faint hint of that flavour of enchantment which characterises the art of Puyis de Chavannes. But while he fares well enough in monochrome, Mr. Robertson is no adept in ... though clever in some ways, fails simply because he lacks this precious gift of taste. The portrait is a life-sized

full-length, and the lady, clad in black, is figured against blood-red curtains. Now, these cover fully half the canvas, and no painter of real discrimination, real forethought, would have allowed so gaudy a shade to predominate to this extent. Some big landscapes by Mr. Spence Smith are also vitiated by stridency, yet a few of his smaller things—sketches he would probably style them—engage by reason of their vigorous brushwork; while as regards Mr. Mervyn Glass, his works express a more pedestrian inspiration than that of most of the foregoing, but in a portrait called *Annabel* he has achieved at least one thing—he has mirrored some of the evanescent charm of girlhood. Very different is Mr. H. Lintott, whose beautiful drawing, *Youth and Fauns*, is pleasantly reminiscent of the brilliant men who illustrated the Moxon Tennyson; while another man who shows most excellent things is Mr. D. M. Sutherland, the crown of his exhibits consisting in some Spanish landscapes. In each instance nearly the whole canvas is diapered with tiny touches of paint, a style approximating the "pointillism" used latterly by Monet and Pissano, and more especially by Signac and Seurat; but whereas, in the case of the latter pair, this *modus operandi* was too often obtrusive, in looking at Mr. Sutherland's works one thinks far less of the manner than of the success with which light is suggested.

It may be said without hesitation that no other exhibitor shows Mr. Sutherland's power, yet there is still one of whom it behoves to speak, Miss Cecile Walton, represented by a pastel entitled *The Model*, and by a portrait in oils, *Margery*. The portrait has no mean qualities as a composition, while the artist has grappled ably with the problem offered by a full-length figure in white—a problem faced and surmounted by few, save Watteau, Lancret, and Whistler. Yet the picture is not merely beautiful and accomplished, but also absolutely natural, and it is this, also, which aureoles the other and stronger one. Here is no model such as the Academicians usually paint; it is not a girl posed for her likeness, but instead a living creature, frank and unaffected; while one is not left in doubt as to her social position, and she is as typical of the class from which models chiefly spring as Boucher's women are typical of the court of Louis XV. Moreover, all is wrought with a personal accent, and this is the more admirable inasmuch as that element is commonly absent from women's work. One can hardly believe, for example, that Vigée le Brun would have painted just as she did had not Louis David led the way, while even Berthe Morisot was mainly a reflection of Manet. "She drew my art across her fan," he remarked once; and something analogous might be said of most lady artists.

AN exhibition evidencing consistency of artistic purpose, not only in regard to individual works, but also in arrangement and organisation, was held during March by the North Staffordshire Arts Society, at Stoke-on-Trent. The exhibits, comprising oil and water-colour paintings, black-and-white work, some sculpture, and a goodly array



BUST OF ST. PIUS IN THE COURT COLLECTION

of examples of craftsmanship, were, with just a few exceptions, the products of local art workers, who, without any pretentiousness, displayed evident sincerity of practice, and in some instances decidedly meritorious achievement. The general standard of the exhibits was well above the average of the fifteen preceding exhibitions, for the Hanging Committee had not wavered in their determination to exercise a reasonable censorship; and the arrangement of the works in three handsomely appointed and well-lighted rooms of the new municipal buildings was such as would have been an example to the organisers of our more important exhibitions. An artistically designed poster and a tastefully illustrated catalogue completed the society's scheme of carrying the exhibition through on worthy lines.

In the oil-painting room Mr. C. Bernard Wood exhibited several pictures of Cannock Chase, whose artistic possibilities this painter has discovered. He entirely realised the lonesome wildness of its wind-swept hills, the ever-changing phases of its skies and the rich colours of its autumn garb in *October—Cannock Chase*, which is here illustrated. Mr. W. J. Dukes, in this gallery and in the water-colour section, demonstrated his versatility as a figure painter, as a landscapist, and in handling marine subjects. His *Fairy Tale* was a figure composition, delightful alike in its design, its colour-scheme, and its broad, decisive brushwork. His *Sunlight and Shadow* admirably realised an expanse of country suffused with afternoon sunlight, and only failed in its foreground composition of the light and shade cast by the trees. His water-colours—*The Fishing Village* and *Across the Sands*—were spontaneously expressed interpretations of light and atmosphere, the reflections in the wet sand in the first-named being finely rendered by the utmost economy of means.

A number of water-colours and pen-and-ink drawings

were the work of Mr. John W. Wadsworth, who had utilised to artistic purpose the decorative possibilities of the old-world buildings and quaint alley-ways of St. Ives. In his water-colour *Sunshine and Shadow—St. Ives*, the painter had employed the decrepit houses of a narrow street and the shadows cast on the rough paving to produce a composition of technical and æsthetic excellence. Of his black-and-white exhibits, *Fish Street, St. Ives*, was simple in line and design, and admirably fitted for etching, in which medium it is to be rendered. Speaking of the black-and-white room, mention must be made of the distinction given to the collection by two elegantly graceful drawings of Mr. J. S. Sargent, R.A., one of them being a portrait of the Duchess of Sutherland, who opened the exhibition. A noteworthy work by a young artist, Mr. H. Tittensor, was a decorative monochrome, *The Pirate's Return*. The influence of Brangwyn was obvious, but the design was skilful and the draughtsmanship strong and unhesitating. Mr. Charles E. E. Connor revealed a taste and capacity for imagination and mysticism in his wholly original water-colour *The Vision*. Other exhibitors of paintings or black-and-white drawings included Mr. Robert Allen, Mr. G. A. Buttle, Mr. A. W. Harrison, Mr. J. H. Beckett, A.R.I.B.A., Mrs. E. Miller Fowler,



PAINTING BY MR. J. H. BECKETT, A.R.I.B.A., IN THE COURT COLLECTION

Mr. E. W. Light, Mr. F. R. Wooldridge, Mrs. Wooldridge, Mr. H. Hadfield Cubley, Mr. W. Craigmile, Mr. H. J. Downs, Miss Rhoda B. Blakeway, Mr. Frank Todd, Miss E. Hopkirk, Mr. F. R. Lawson, and Mr. A. J. Jackson.

In the sculpture section Mr. F. A. Edwardes showed a broadly modelled recumbent figure, Mr. E. W. Light daintily treated reliefs, and Mr. T. Batty a well-studied portrait bust. The craft-work comprised many admirable examples of the metal-work of the Duchess of Sutherland's Cripples' Guild, metal and enamel work by Mr. F. A. Edwardes, pottery by Mr. C. E. E. Connor and Mr. Howson Taylor, and metal-work by Mr. A. Hamilton and Mr. W. H. Cooper.

THE beauty of modern colour-printing is perhaps never better exemplified than in some of the modern illustrated catalogues. A case in point is to be found in the one issued by Messrs. Osler, in which examples of some of the most beautiful types of modern porcelain and pottery are represented with full verisimilitude, and at the same time an appreciation of their artistic possibilities which leaves little to be desired. The wares catalogued comprise some of the most tasteful forms of table glass, and cut crystal glass candlesticks fashioned in the chastely ornate style of the Regency, besides a wealth of porcelain and pottery adapted both for use and ornament, and largely reproduced from the finest types of old English work.

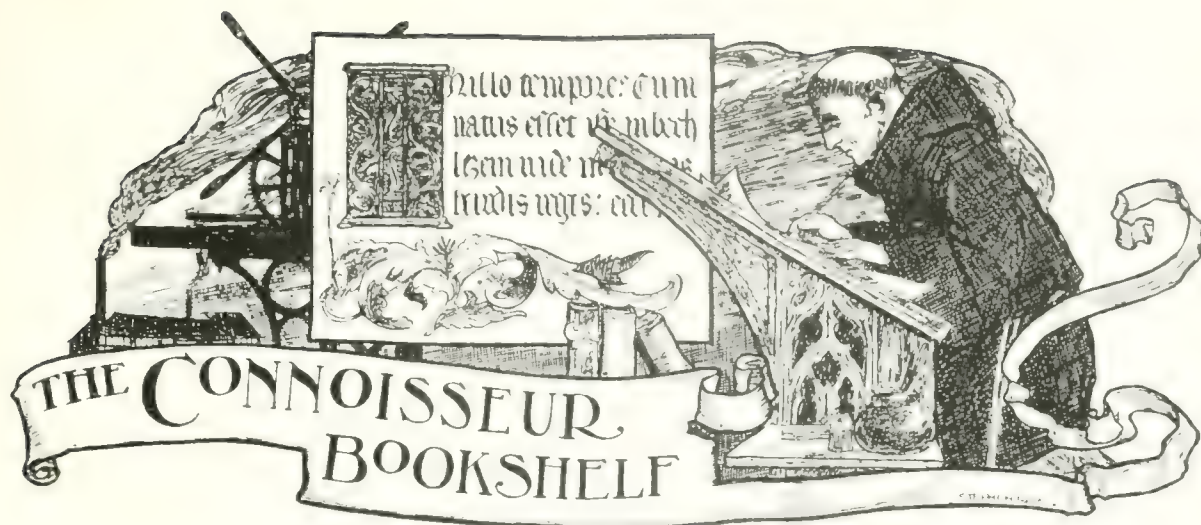
COLLECTORS and others interested in Oriental rugs and carpets are assured of a ready welcome at Messrs. Cardinal & Harford's spacious West-end show-room, 104, New Bond Street, where at present are being shown many unique and lovely examples unsurpassed in beauty of colour and design. At the Levant warehouse, too, 108-110, High Holborn, the same firm, who have been dealers and direct importers of Oriental rugs and carpets for over one hundred and twenty years, have a fine display.

IN the first week in May one of the finest collections of Gothic and Renaissance carvings on the Continent is to be dispersed at Rudolphe Lepke's auction rooms in Berlin. It is the collection formed by Dr. Oërtel, of Munich, and illustrates the history of sculpture in wood by the principal German schools from the thirteenth to the sixteenth century. The catalogue extends to over two hundred items, and is embellished with one hundred and twenty phototype plates. Through the courtesy of Herr Lepke, we are enabled to illustrate three typical pieces from the collection.

IN view of the recent discussion concerning the art of Alma-Tadema, the sale of the collection of pictures by this artist belonging to his family, which is announced to be held by Messrs. Hampton on June 9th, will be looked forward to with great interest. Among the admirers of the deceased artist are to be ranked nearly all the greatest living painters, and it is to be hoped that his pictures, which are among the most remarkable artistic achievements of his time, will receive their due meed of appreciation.

AN interesting collection of art objects and old domestic Welsh and other furniture, formed by Mr. Edwin Seward, F.R.I.B.A., during some 35 years past, is to be dispersed by auction at his residence, Lisvane House, near Cardiff, about the middle of May. The chief feature of the sale will be a number of paintings chiefly by Dutch masters, and a small collection of the earlier English water-colour school, ranging from John Skelton, 1740, to Copley Fielding. The collection also includes glass and snuff-boxes, porcelain, including examples of Swansea, Nantgarw, Chelsea, Derby, Wedgwood, Worcester, and Sèvres. Illustrated catalogues of the Seward collection will be issued early in May from the office of Mr. Evan Rees, No. 1, Plymouth Street, Cardiff.





THE illustrated catalogue of *The Luxembourg Museum*, compiled by M. Léonce Bénédite, the curator of that famous institution, is an admirable work of its kind. Without being fully illustrated, the plates—389 in number—reproduce practically all the works one would want to be so recorded, while they are generally sufficiently good in quality to give an adequate idea of the originals. In the catalogue itself the dimensions of all the pictures are given and their artists grouped under the headings of their respective nationalities, while by way of a preface M. Bénédite gives a well-written and interesting history of the museum and its collection. The Luxembourg Museum is one of those institutions for which we possess no exact equivalent in England; the Tate Gallery, which approaches it most nearly in intention, forming only a very inefficient substitute. The Luxembourg collection is representative of all modern art—of the French school more especially, but also of the other Continental schools, and of England and America. The Tate Gallery, as its official title of the National Gallery of British Art implies, is representative of the British school only, and as regards the work of the more modern masters, it fulfils its function to a very limited extent. This is only to be expected, when it is remembered that, whereas the bulk of the works in the Luxembourg have been purchased by the French nation, the reinforcement of the English collection is entirely dependent upon voluntary contributions; and voluntary contributors, however generously they may feel inclined, have a tendency to make their gifts in accordance with their own predilections rather than according to the actual requirements. The irony of the situation is best exemplified by the statement that there are over a dozen of the English artists whose works have been bought by the French Government for the Luxembourg who are entirely unrepresented in our own British National Gallery.

"The Luxembourg Museum"
By Léonce Bénédite
(T. Fisher Unwin
7s. 6d. net)

IN the early part of the eighteenth century England lagged behind the rest of Europe in her arts and artifices; that before the end of it she had caught up with all competitors was as much due to her importations of foreign talent as to the birth of native genius. One of these importations was Burckhardt Tschudi, or, as he afterwards Anglicised his name, Burkat Shudi, a native of Schwanden in Switzerland, where he was born on the 13th March, 1702. Shudi's chief title to fame is that he was one of the greatest makers of English harpsichords. The harpsichord, it may be almost unnecessary to explain, was the immediate precursor of the piano, and itself was an improvement on the spinet, the latter being a development of the virginal. An entry in Pepys' Diary for April 4th, 1668—Mr. Dale, by the way, once gives the year of this entry correctly, and then subsequently alludes to it as 1666—shows the diarist as hesitating in his choice between a little "Espinette" and a small "Harpiscon," but the great period of the latter instrument, in England, was during the eighteenth century. Shudi, when he first arrived in London, assisted Tabel, a Flemish harpsichord maker, who had come over from Antwerp; he set up for himself in Meard Street some time before 1729. His career was an entirely prosperous one. He was appointed maker to the Prince of Wales, and became acquainted with Handel, who was a frequent visitor to Shudi's house, Great Pulteney Street, Golden Square, to where he removed in 1742. Shudi's difficulty was not to find customers, but to make sufficient instrument- to supply them. Shudi died in 1773. A few years earlier than this he had taken a clever Scotch assistant named Broadwood into partnership; the latter married his daughter Barbara, and became famous as the maker of pianos. Mr. Dale's work throws an interesting light not only on the life of Shudi, but also on his period, and on the history of the harpsichord. It appears

"Tschudi, the Harpsichord Maker," by William Dale, F.S.A.
(Constable & Co.
7s. 6d. net)

to have been almost wholly compiled from original documents, and is well illustrated.

It is difficult to see what more explicit title Professor Yrjö Hirn could have given his latest work, but it hardly suggests the scope of a book which embraces the whole course of medieval theology, its connection with and influence on legendary history, and the tracing of their effects on the art, architecture, and literature of the period. That the author has performed his task in a thorough, able and explicit manner may be presumed from the record of his previous work, but one needs to read the book carefully to appreciate how prodigious has been his labour, and how indefatigably he must have ransacked all the sources of information which had bearing on his theme. From Professor Hirn's preface one gathers that he originally contemplated a volume of much more restricted scope, but that he was insensibly induced to enlarge on his ideas by his desire to thoroughly explore and illuminate his theme, and one cannot but be grateful that his spirit of research has led him to compile a volume which forms a reliable master-key to the origin and significance of all the varied forms of medieval symbolism. From the æsthetic standpoint the value of such a work is immense. Much of the beauty of the older forms of religious art—practically all the art before the beginning of the sixteenth century—is lost to the modern enquirer, because he fails to realise its full significance, and its appeal to him is consequently largely limited to its sensual attributes of form and colour. Professor Hirn, by not merely explaining the surface symbolism of such work, but by expounding the ideas—often of a deeply mystic import—underlying it, adds immensely to its attraction; while his tracing of the various developments which the legends underwent will often form an important clue to the date of a picture in which one or other of their phases are recorded.

Another work which has some bearing on Professor Hirn's theme is Miss Elizabeth Haig's exposition of *The Flower Symbolism of the Great Masters*, but her treatment is lighter and less thorough, and she by no means exhausts her subject. The author has been content to explain in an interesting way the general symbolical significance of the various flowers used in religious art and the origin of their use, but she rarely tells us when any particular flower is specially associated with an individual saint—as, for instance, the crown of red and white roses with which St. Cecilia is usually depicted in the earlier representations of her. In spite of the limitations of Miss Haig's work, it gives much useful information in, and should prove a useful aid to, the understanding of the symbolism of Christian art. The book is well illustrated. In connection with the plates, however, there are one or two rather archaic renderings of artists' names, as *Diego Velazquez* and *Diego de la Selva*.

"The Sacred Shrine," by Yrjö Hirn (Macmillan & Co., Ltd. 14s. net)

"The Floral Symbolism of the Great Masters," By Elizabeth Haig (Kegan Paul, Trench, Trubner and Co., Ltd. 6s. net)

THOUGH Mr. Fitzroy Carrington's name is the only one appearing on the cover of *Prints and their Makers*, his personal contribution to the volume is confined to a fifteen-line introduction. The book is a collection of seventeen essays, contributed by fifteen authors, which have no special connection with one another except that they are all concerned with engravers and engraving, and have probably all appeared in periodical form in America. The essays individually are generally of high quality, ranging in point of period from Albert Dürer to Anders Zorn, and being most frequently concerned with etchers and etchings. Perhaps the most interesting contribution is that by Mr. Frederick Keppel on "The Personal Characteristics of Sir Seymour Haden, P.R.E.," which abounds in interesting reminiscences, many of which exhibit the great painter-etcher in a distinctly humorous light. The anecdotes are all the more piquant as being told by a democratic American concerning a staunch English conservative of the old school with strongly autocratic tendencies. One of the funniest is that which relates how Sir Seymour, having accepted an invitation for a week from Mr. James B. Colgate, of Yonkers, found himself in the home of a teetotaler so staunch that he would not only drink no intoxicants himself, but would suffer none to be drunk in any house on his estate. The Englishman had no idea of this, and was astonished to find himself offered milk in place of his glass of wine at dinner. The use of the substitute interfered with his sleep. Mr. Keppel finally came to his rescue by smuggling in a flask of sherry in a cardboard box. He brought this round at ten o'clock at night, by which early hour the household had retired to rest, and persuaded Mr. Colgate, all unconscious of the offence he was committing against his principles, to give his guest the parcel on his way back to bed. Sir Seymour subsequently confessed that he could not have slept a wink that night had it not been for the gift of the sherry. The illustrations to the volume are numerous and, on the whole, satisfactory. The portrait of Thomas Haden, of Derby, however, should not be styled an original etching. Haden reproduced it from the picture of *Edwin*, by Joseph Wright, of Derby, for which subject Thomas Haden—Sir Seymour's grandfather—sat to the painter.

"Prints and their Makers"
Edited by Fitzroy Carrington (Eveleigh Nash 12s. 6d. net)

THE increasing popularity of Baxter prints is shown by the issue of *The Baxter Year-Book*, compiled by Mr.

"The Baxter Year-Book, 1912," by C. T. Courtney Lewis (Sampson Low and Co., Ltd. 6s. net)

C. T. Courtney Lewis, whose previous works on the great colour-printer have done so much to bring the production of the latter to public notice. Whether the production of an annual publication of this kind is justified remains to be seen. In the first case, however, the editor has gathered together such an amount of fresh and useful information, that we suggest every serious Baxter collector will find it necessary to secure a copy. The volume, which is small enough to be carried easily in the pocket, and so can be



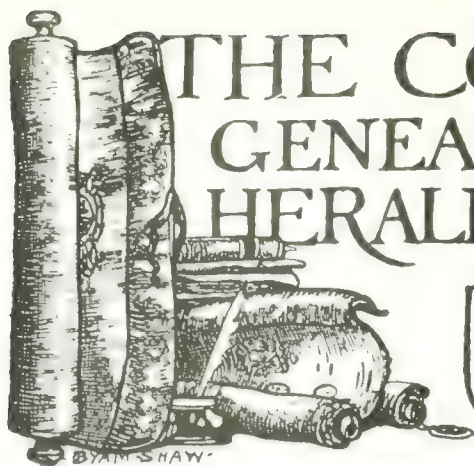
STUDY BY DEGAS FROM SPEED'S "PRACTICE AND SCIENCE OF DRAWING" SEELEY, SERVICE AND CO.

utilised for reference in sale-rooms, contains, besides the items which make it a sequel to *The Picture Printer*, also by Mr. Lewis, a full list of Baxter prints and their current prices, a record—though not a very full one—of prints passing through the auction room during 1912, and chapters on "Licensee Prints," "Prints which bear Baxter's Signature," and "The Pleasures and Humours of Baxter Print-collecting."

THOUGH the works issued in "The New Art Library" have maintained a consistently high standard, it may be questioned whether the latest addition to the series—Mr. Harold Speed's *Practice and Science of Drawing*—is not more interesting and of greater general utility than any of its predecessors. The scope of the subject as understood by the author embraces the whole theory of composition and rhythmical expression in pictorial art. The varied methods by which the latter may be attained by the artist are fully and clearly

explained and exemplified, and incidentally a definite and concrete meaning is attached to many of the phrases in vogue in current art criticism, which are often nebulously and vaguely applied. To do this in a catholic spirit requires broad artistic sympathies, as well as practical knowledge of craftsmanship, and Mr. Speed possesses these special qualifications to a marked degree.

Himself an Academy gold medallist, he has shown in his art that he is by no means tied down to academic tradition; whilst his range of expression practically embraces the whole range of oil and water-colour painting. Hence, in his book he shows a warm and enlightened appreciation of the newer phases of art, as well as of those which have been long accepted. The practical instruction he gives is of the utmost value to the student, and every point is fully illustrated with examples taken from the work of the great masters, as well as Mr. Speed's own examples. The volume can not only be confidently recommended to art students, but one might go further and say that everyone interested in art would find it well worth reading and studying.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

MARY, Anglo-Saxon, daughter of the second nobleman of North Wales and Lewis, who married in the 12th century.

Went to the other country, and married in the 13th century.

NEWTE.—According to Burke, the arms of Newte (of T. 1711, 1712, 1713, 1714, 1715, 1716, 1717, 1718, 1719, 1720, 1721, 1722, 1723, 1724, 1725, 1726, 1727, 1728, 1729, 1730, 1731, 1732, 1733, 1734, 1735, 1736, 1737, 1738, 1739, 1740, 1741, 1742, 1743, 1744, 1745, 1746, 1747, 1748, 1749, 1750, 1751, 1752, 1753, 1754, 1755, 1756, 1757, 1758, 1759, 1760, 1761, 1762, 1763, 1764, 1765, 1766, 1767, 1768, 1769, 1770, 1771, 1772, 1773, 1774, 1775, 1776, 1777, 1778, 1779, 1780, 1781, 1782, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1798, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700, 2701, 2702, 2703, 2704, 2705, 2706, 2707, 2708, 2709, 2710, 2711, 2712, 2713, 2714, 2715, 2716, 2717, 2718, 2719, 2720, 2721, 2722, 2723, 2724, 2725, 2726, 2727, 2728, 2729, 2730, 2731, 2732, 2733, 2734, 2735, 2736, 2737, 2738, 2739, 2740, 2741, 2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 2840, 2841, 2842, 2843, 2844, 2845, 2846, 2847, 2848, 2849, 2850, 2851, 2852, 2853, 2854, 2855, 2856, 2857, 2858, 2859, 2860, 2861, 2862, 2863, 2864, 2865, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2878, 2879, 2880, 2881, 2882, 2883, 2884, 2885, 2886, 2887, 2888, 2889, 2890, 2891, 2892, 2893, 2894, 2895, 2896, 2897, 2898, 2899, 2900, 2901, 2902, 2903, 2904, 2905, 2906, 2907, 2908, 2909, 2910, 2911, 2912, 2913, 2914, 2915, 2916, 2917, 2918, 2919, 2920, 2921, 2922, 2923, 2924, 2925, 2926, 2927, 2928, 2929, 2930, 2931, 2932, 2933, 2934, 2935, 2936, 2937, 2938, 2939, 2940, 2941, 2942, 2943, 2944, 2945, 2946, 2947, 2948, 2949, 2950, 2951, 2952, 2953, 2954, 2955, 2956, 2957, 2958, 2959, 2960, 2961, 2962, 2963, 2964, 2965, 2966, 2967, 2968, 2969, 2970, 2971, 2972, 2973, 2974, 2975, 2976, 2977, 2978, 2979, 2980, 2981, 2982, 2983, 2984, 2985, 2986, 2987, 2988, 2989, 2990, 2991, 2992, 2993, 2994, 2995, 2996, 2997, 2998, 2999, 3000, 3001, 3002, 3003, 3004, 3005, 3006, 3007, 3008, 3009, 3010, 3011, 3012, 3013, 3014, 3015, 3016, 3017, 3018, 3019, 3020, 3021, 3022, 3023, 3024, 3025, 3026, 3027, 3028, 3029, 3030, 3031, 3032, 3033, 3034, 3035, 3036, 3037, 3038, 3039, 3040, 3041, 3042, 3043, 3044, 3045, 3046, 3047, 3048, 3049, 3050, 3051, 3052, 3053, 3054, 3055, 3056, 3057, 3058, 3059, 3060, 3061, 3062, 3063, 3064, 3065, 3066, 3067, 3068, 3069, 3070, 3071, 3072, 3073, 3074, 3075, 3076, 3077, 3078, 3079, 3080, 3081, 3082, 3083, 3084, 3085, 3086, 3087, 3088, 3089, 3090, 3091, 3092, 3093, 3094, 3095, 3096, 3097, 3098, 3099, 3100, 3101, 3102, 3103, 3104, 3105, 3106, 3107, 3108, 3109, 3110, 3111, 3112, 3113, 3114, 3115, 3116, 3117, 3118, 3119, 3120, 3121, 3122, 3123, 3124, 3125, 3126, 3127, 3128, 3129, 3130, 3131, 3132, 3133, 3134, 3135, 3136, 3137, 3138, 3139, 3140, 3141, 3142, 3143, 3144, 3145, 3146, 3147, 3148, 3149, 3150, 3151, 3152, 3153, 3154, 3155, 3156, 3157, 3158, 3159, 3160, 3161, 3162, 3163, 3164, 3165, 3166, 3167, 3168, 3169, 3170, 3171, 3172, 3173, 3174, 3175, 3176, 3177, 3178, 3179, 3180, 3181, 3182, 3183, 3184, 3185, 3186, 3187, 3188, 3189, 3190, 3191, 3192, 3193, 3194, 3195, 3196, 3197, 3198, 3199, 3200, 3201, 3202, 3203, 3204, 3205, 3206, 3207, 3208, 3209, 3210, 3211, 3212, 3213, 3214, 3215, 3216, 3217, 3218, 3219, 3220, 3221, 3222, 3223, 3224, 3225, 3226, 3227, 3228, 3229, 3230, 3231, 3232, 3233, 3234, 3235, 3236, 3237, 3238, 3239, 3240, 3241, 3242, 3243, 3244, 3245, 3246, 3247, 3248, 3249, 3250, 3251, 3252, 3253, 3254, 3255, 3256, 3257, 3258, 3259, 3260, 3261, 3262, 3263, 3264, 3265, 3266, 3267, 3268, 3269, 3270, 3271, 3272, 3273, 3274, 3275, 3276, 3277, 3278, 3279, 3280, 3281, 3282, 3283, 3284, 3285, 3286, 3287, 3288, 3289, 3290, 3291, 3292, 3293, 3294, 3295, 3296, 3297, 3298, 3299, 3300, 3301, 3302, 3303, 3304, 3305, 3306, 3307, 3308, 3309, 3310, 3311, 3312, 3313, 3314, 3315, 3316, 3317, 3318, 3319, 3320, 3321, 3322, 3323, 3324, 3325, 3326, 3327, 3328, 3329, 3330, 3331, 3332, 3333, 3334, 3335, 3336, 3337, 3338, 3339, 3340, 3341, 3342, 3343, 3344, 3345, 3346, 3347, 3348, 3349, 3350, 3351, 3352, 3353, 3354, 3355, 3356, 3357, 3358, 3359, 3360, 3361, 3362, 3363, 3364, 3365, 3366, 3367, 3368, 3369, 3370, 3371, 3372, 3373, 3374, 3375, 3376, 3377, 3378, 3379, 3380, 3381, 3382, 3383, 3384, 3385, 3386, 3387, 3388, 3389, 3390, 3391, 3392, 3393, 3394, 3395, 3396, 3397, 3398, 3399, 3400, 3401, 3402, 3403, 3404, 3405, 3406, 3407, 3408, 3409, 3410, 3411, 3412, 3413, 3414, 3415, 3416, 3417, 3418, 3419, 3420, 3421, 3422, 3423, 3424, 3425, 3426, 3427, 3428, 3429, 3430, 3431, 3432, 3433, 3434, 3435, 3436, 3437, 3438, 3439, 3440, 3441, 3442, 3443, 3444, 3445, 3446, 3447, 3448, 3449, 3450, 3451, 3452, 3453, 3454, 3455, 3456, 3457, 3458, 3459, 3460, 3461, 3462, 3463, 3464, 3465, 3466, 3467, 3468, 3469, 3470, 3471, 3472, 3473, 3474, 3475, 3476, 3477, 3478, 3479, 3480, 3481, 3482, 3483, 3484, 3485, 3486, 3487, 3488, 3489, 3490, 3491, 3492, 3493, 3494, 3495, 3496, 3497, 3498, 3499, 3500, 3501, 3502, 3503, 3504, 3505, 3506, 3507, 3508, 3509, 3510, 3511, 3512, 3513, 3514, 3515, 3516, 3517, 3518, 3519, 3520, 3521, 3522, 3523, 3524, 3525, 3526, 3527, 3528, 3529, 3530, 3531, 3532, 3533, 3534, 3535, 3536, 3537, 3538, 3539, 3540, 3541, 3542, 3543, 3544, 3545, 3546, 3547, 3548, 3549, 3550, 3551, 3552, 3553, 3554, 3555, 3556, 3557, 3558, 3559, 3560, 3561, 3562, 3563, 3564, 3565, 3566, 3567, 3568, 3569, 3570, 3571, 3572, 3573, 3574, 3575, 3576, 3577, 3578, 3579, 3580, 3581, 3582, 3583, 3584, 3585, 3586, 3587, 3588, 3589, 3590, 3591, 3592, 3593, 3594, 3595, 3596, 3597, 3598, 3599, 3600, 3601, 3602, 3603, 3604, 3605, 3606, 3607, 3608, 3609, 3610, 3611, 3612, 3613, 3614, 3615, 3616, 3617, 3618, 3619, 3620, 3621, 3622, 3623, 3624, 3625, 3626, 3627, 3628, 3629, 3630, 3631, 3632, 3633, 3634, 3635, 3636, 3637, 3638, 3639, 3640, 3641, 3642

CHILDREN Feeding DUCKS





1639, ANTHONY VAN DYCK, PORTRAIT OF KING CHARLES I
 (HIGH TO LEFT, MONSIEUR DE ST. ANTOINE (DURE D'ESPERON)
 BY SIR EDWARD MONTAGUE



THE CITY HALL

The City and County Borough of Cardiff Part II.

By Leonard Willoughby

THOUGH the municipal buildings of the city of Cardiff are amongst the finest of their kind in the world, still there does not appear to be any evidence in the records of any silver plate having belonged to the Corporation prior to the loving cup presented in 1891 by the late Marquis of Bute. At the present time the Corporation own, in addition to the Lord Mayor's and Lady Mayoress's gold chains and the Lord Mayor's badge, the loving cup, a silver epergne, a monteith, some coronation plate, consisting of epergne, tea urn and salver, candelabra, centrepiece

1891, and the maker's name, James Crichton & Co. It stands 32 inches high, and is of silver-gilt, ornamented with shields of fine gold and jewelled with diamonds, sapphires, amethysts, rubies, emeralds, carbuncles, and aquamarines. On the base are three enamelled figures representing the three local rivers—Taff, Ely, and Rumney. Each figure represents a river-god with an urn, from which flows a stream of water. The figures are seated among water-lilies, the flowers being wrought in white enamel with diamond centres, and the leaves in green enamel. Around the



THREE VIEWS OF THE LORD MAYOR'S THUMB RING

and epergnes, and the Lord Mayor's ring. The most valuable of all these is the loving cup, illustrated on page 25 of the January number, which weighs 389 oz. 5 dwt. It bears the Edinburgh date-letter

stem between the base and the cup is coiled the red dragon of Wales, studded with rubies and carbuncles, the claws being set with diamonds, while the eyes are emeralds. There are two shields with the arms

of the donor and of the town enameled. It has two handles, modelled in the Florentine style, with winged figures, and pendant from each handle is a large medallist. The cover is surmounted by a female figure wearing a mural crown set with diamonds, the face, hands, and feet being in flesh-coloured enamel. The right foot rests on a representation of a block of coal, and the left hand grasps a ship's rudder. At its feet is a figure of Sabrina, the goddess of the river Severn, seated among water-lilies. The whole is emblematic of Cardiff and its position as a coal shipping port. This magnificent cup cost over £3,000. In 1869 certain alterations and additions were made to the figure of the red dragon, which forms the stem of the cup, by the mounting of a large number of cabochons and cabuncles, and the re-enamelling of the stem. This greatly added to the artistic appearance of the cup. In 1869 Lord Bute an additional £1,000. The object of the plate is the jardinière, or monteith, presented by Alderman Brain, in 1869 to the



TWELFTH-CENTURY SILVER CHALICE



BASE OF ABOVE CHALICE WITH INSCRIPTION

high, 28½ inches in length, and 15½ inches in width. Its weight is 324 oz. 15 dwt., and it bears the plate-mark for 1786. It is in the form of an elliptical monteith, a variety of punch-bowl very fashionable between the years 1689 and 1720. Its name (monteith) is that of its inventor, a gentleman remarkable for wearing a scalloped coat, scalloped as is the edge of this vessel, the indentations of which were provided for holding the glasses or cups when the bowl was brought into the room.

"New things produce new words, and so Monteith.
Has by one vessel saved himself from death."

The bowl bears on either side an elongate elliptical panel, 8 inches by 4 inches. In one of these Neptune (attended by a triton blowing his conch horn, and a cupid bearing a torch which emits smoke) drives his sea-horses through rough waves to meet his bride. On the opposite panel the bride is seen driving her dolphins through the sea attended by a nereid and heralded by a triton. The edge of the bowl is thickened by a band of foliated scroll-work;

The City and County Borough of Cardiff



TWELFTH-CENTURY SILVER PATEN

the handles are formed of youthful figures, merging at the loins into foliage and scrolls, by which, together with conventional wings, they are attached to the ends of the vessel in bold projection. The body rests on four dragonesque feet about 4 inches high. The silver epergne, which was formerly the property of Charles X. of France, when he was exiled and living at Holyrood Palace (1830), weighs 166 oz. 2 dwt. It bears the Sheffield plate mark for 1820, and is engraved with the old arms of Cardiff. It



SILVER PLATE ON THE KING'S MACE

consists of a truncate equilaterally triangular base with concave sides, from which ascend a central column and three curvilinear foliated branches. Behind these are three figures of Pomona bearing baskets of fruit and flowers, and supporting a coronal, the lower member of which is richly embossed with flowers, fruit, and foliage. This was presented by Sir Thomas Morel on November 9,



THE KING'S MACE

1899, in commemoration of his mayoralty. The silver epergne, tea urn and salver presented to the Corporation by Alderman Beaven in 1901 were purchased to commemorate the coronation of King Edward VII. The epergne is oval in form, with four branches, and has a band of cast scroll-work in relief on burnished field supported on four winged



CARVED SPOONS. PECULIAR TO WALES

female figures, with one large cut-glass centre dish and four smaller dishes. The epergne is 12½ inches high, and bears the London hall-mark 1808. This stands on a silver plateau, with alternate pecten and honey-suckle cresting and winged claw feet, with mirror bottom. This is 30 inches by 19 inches, and bears the London hall-mark 1814. The weight of the epergne

is 149 oz. 5 dwt., and the plateau, including plate-glass, 147 oz. 10 dwt. The epergne is of a rich shape, richly decorated with acanthus leaves and flowers on a ground, with shell and scroll border, stands 15 inches high,

and weighs 171 oz. 7 dwt. This bears the London hall-mark 1828. The silver salver, with beaded border on ball-and-claw feet, bears the London hall-mark 1775. It is 16 inches in diameter, and weighs 60 oz. 12 dwt. This is a charming piece of plate, and in very good taste. The candelabra presented by Alderman Sir William Crossman in commemoration

of the visit of their Majesties King Edward and Queen Alexandra, in connection with the opening of the Queen Alexandra dock in 1907, are important art works. They have each four lights on triangular bases, and there are three statuettes,



SMALL CARVED SPOONS

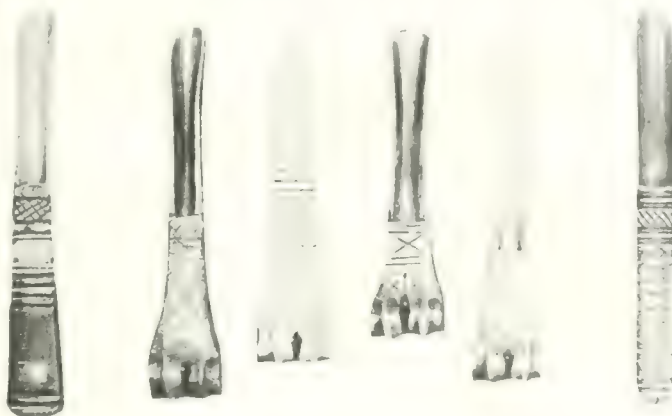


CARVED SPOONS

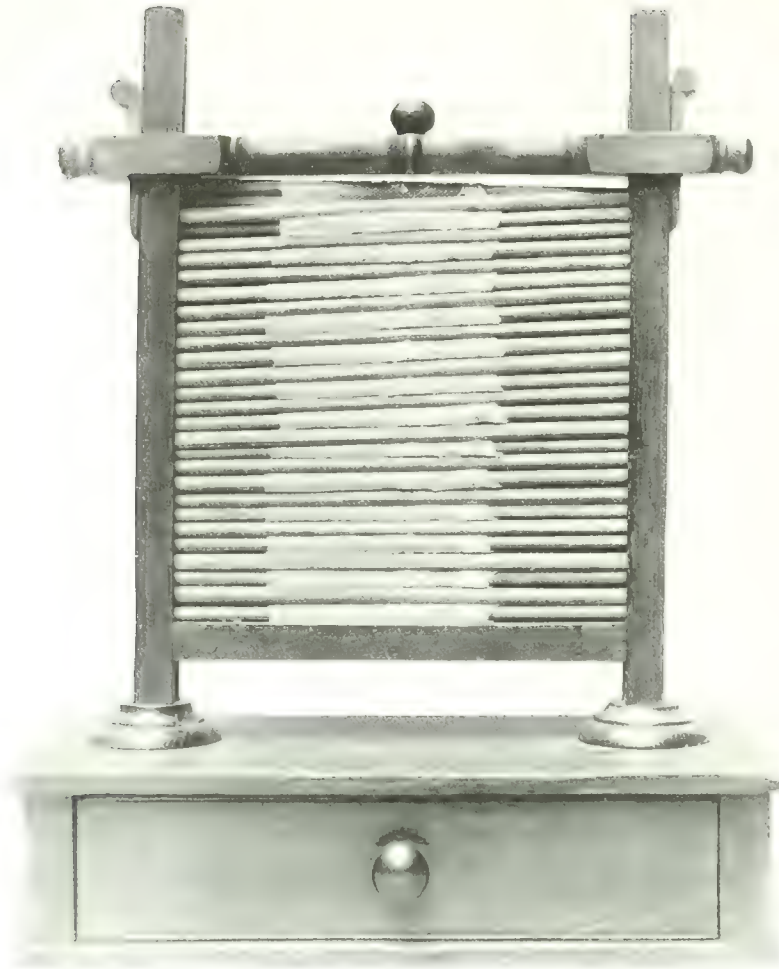
classically draped, representing on one Faith, Hope, and Charity, and on the other Industry, Commerce, and Shipping. They are 27 inches high, and the pair weigh 433 oz. 5 dwt. These candelabra are designed in the style of the period of Louis Quatorze (1638-1715), with certain modifications. The centrepiece and epergnes in silver-gilt, presented to the Corporation by Alderman Charles Bird, were to commemorate the coronation of King George V. and Queen Mary, 1911, and the Investiture of the Prince of Wales at Carnarvon

Castle, 1911. The centrepiece is 27½ inches high, and weighs 328 oz. 2¼ dwt. The date-letter is 1876, and the maker Stephen Smith, London. The side epergnes have seated figures of Britannia and Neptune, and upon the three projecting feet of the plinth are dolphins entwined around a trident. The Neptune

stand is 29 inches high, and weighs 171 oz. 17½ dwt. The Britannia epergne is 28 inches high, and weighs 171 oz. 16¾ dwt. The Lord Mayor's thumb-ring was also presented by Alderman Charles Bird, the design consisting of two



BONE APPLE-SCOOPS

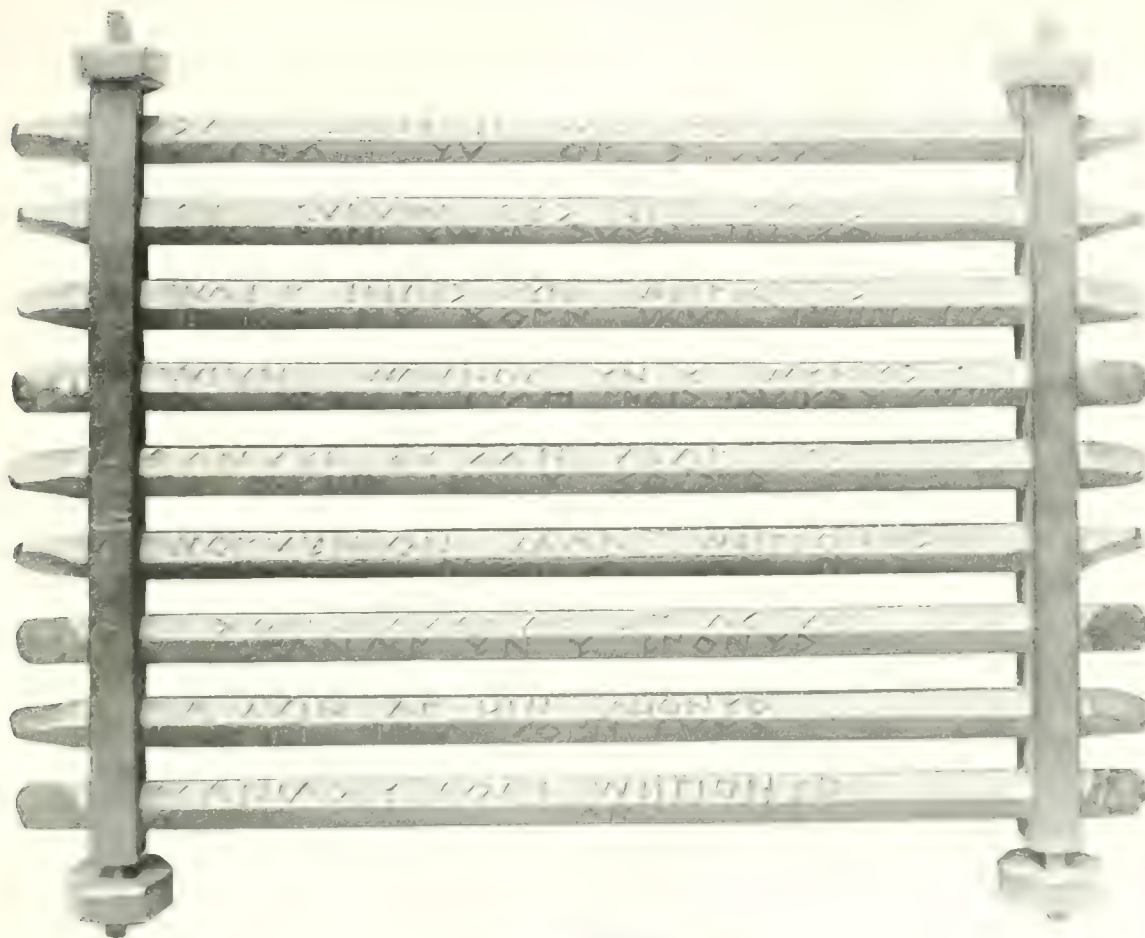


GAUGING STACK FOR CRIMPING LACE

dragons passant for Wales, surrounding the body of the ring, executed in very high relief in gold, supporting a bezil charged with a Tudor rose, the seal of the city. The bezil is set with white enamel, and have brilliants inset as eyes. To avoid monotony of colour in the signet, which is one inch in diameter, the heraldic white and red of the Tudor rose is given by the selection of a sardonyx, having a white and a rose-coloured layer, upon which the central rose is sculptured in white, while the surrounding petals are sunk into the red band. The remaining white margin shows a motto in Welsh, also in high relief, "DYWYLLIED DIM MAWN BYRWYLL," meaning "Do nothing rashly." Surrounding the bezil is a band of the city, the three plumes of the Prince of Wales, granted by special royal favour, shared by no other city. These are in white enamel, and rise from a golden mural crown, together with the heraldic difference of a rose and green leaves, also in coloured enamels. The dimensions of the ring are $1\frac{3}{4}$ inches across head of

ring and $\frac{5}{8}$ inch across shoulder. The weight of the Welsh gold, which is from the Gwyn mines in the county of Merioneth, is 2 oz. 9 dwt. 22 grains. It was this mine which furnished gold for part of the regalia of the Prince of Wales.

It will be remembered that King George and Queen Mary paid a visit to Cardiff, extending their stay to four days. This in itself was a mark of singular honour to the city, and perhaps it was their Majesties' desire to make up to Cardiff for the investiture of the Prince of Wales being held elsewhere than in the metropolis of Wales. Amongst the functions which their Majesties attended was the laying of the stone of the National Museum of Wales. This building adjoins the City Hall, and when it is completed the three splendid buildings of the City Hall, Law Courts, and National Museum will form a frontage of magnificent public buildings which will far outvie those of any city in the world. These three white palaces are unique both inside and outside, and Cardiff may well be proud of owning such



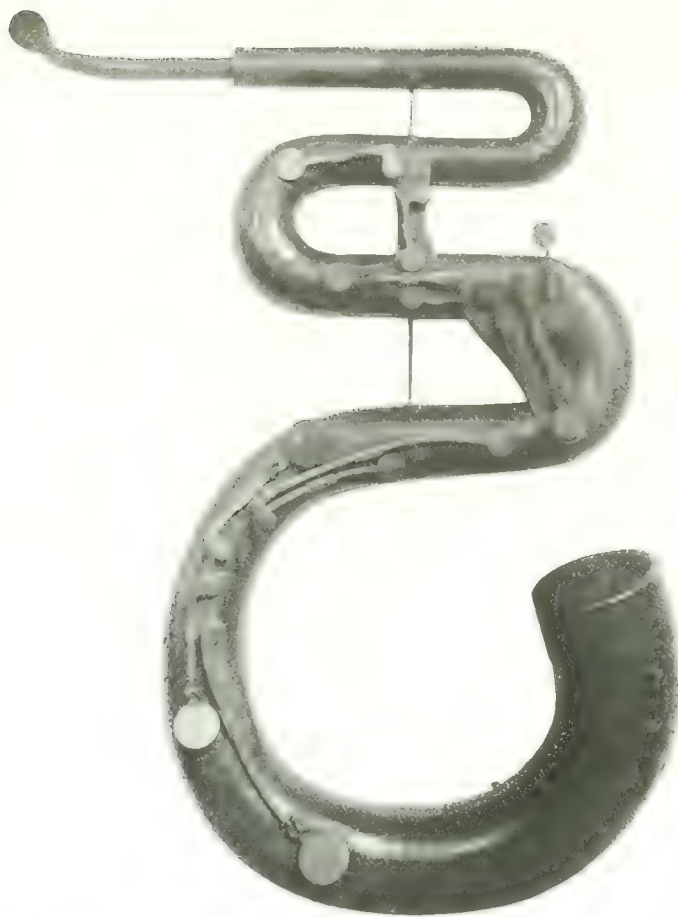
A NINE-LAR PEITHYNEN

beautiful pieces of architecture. When the museum is finished and stocked with the treasures of Wales, it will be one of the most interesting collections outside of the London museums. Thanks to the courtesy of the Director of the Museum, Dr. Hoyle, I am able to give an illustration of a most valuable twelfth-century chalice and paten. These were deposited by King George V., and were originally discovered near Dolgelly in the year 1890. The circumstances of the find were as follows:—While some men were returning from their work across a short and unfrequented track near Dolgelly, one of them perceived what appeared to be a plate embedded in the rock. After some trouble they loosened it from its resting-place and carried it home, when it was found, after considerable washing and scraping, to be a gilt plate. Upon the assumption that this was not the only article to be found, they prosecuted a strict search, with the result that a vase-shaped substance was brought to light. The metal was incrustated, when found, by nearly two inches of vegetable matter. Near the spot is the ancient monastery of Llanelltyd, and it is assumed that the vessels must at one time

have belonged to the monks who dwelt there. In 1534 King Henry VIII., buried them in the place where they were discovered. The articles passed into private hands and disappeared for a time: the Crown was thus unable to establish that they were treasure-trove. In March, 1892, they were sold at Christie's for £710 to a dealer, and by him sold to Baron John Henry Schröder for £3,000. On learning of the sale, the Treasury claimed them as treasure-trove. An arrangement, however, was made under which the Baron undertook to bequeath the articles to the Crown, provided he was allowed to retain possession during his lifetime.

Another interesting discovery is that of the Kenfig mace, which was recently discovered in the possession of, so I am informed, an innkeeper. He has parted with the original to the Museum, agreeing to take in return a replica of it. This most interesting addition is referred to in a work entitled *The Buried City of Kenfig*, published by Fisher, Unwin & Co., which is well worth reading.

It is not possible to give an unlimited number of the treasures collected in the museum, but as one or



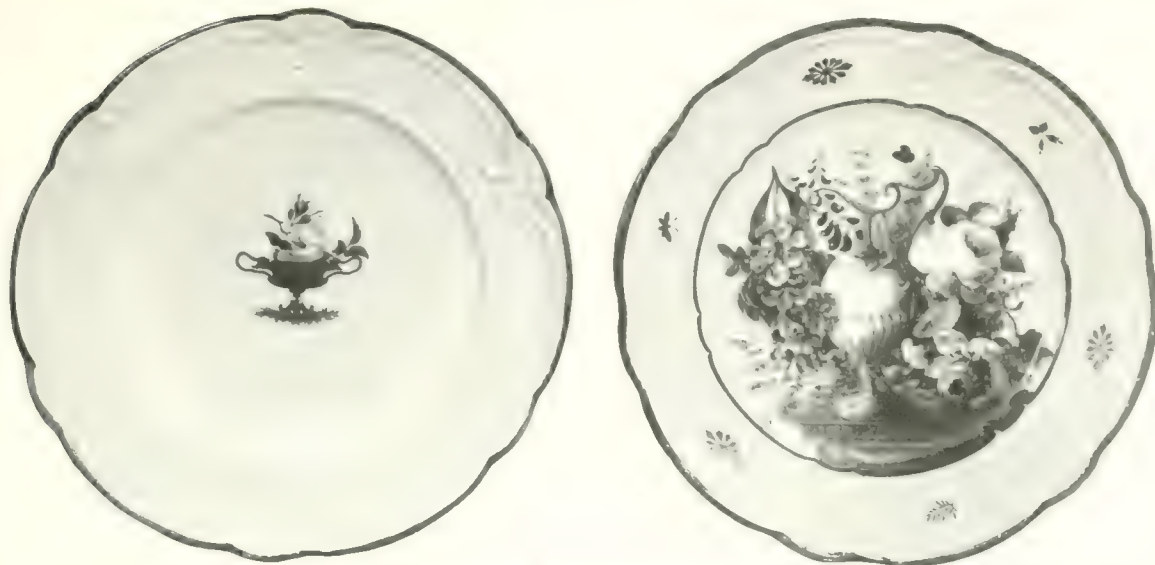
THE SEVENTH INSTRUMENT SAID TO BE PLAYED IN THE ORCHESTRA OF ST. JOHN'S CHURCH, CARDIFF
EARLY EIGHTEENTH CENTURY. IT IS MADE OF PAPIER MACHE, WITH BRASS BINDINGS AND KEYS

two of the articles are quaint and typical of Wales, I give them. One of them is a Penllan, or Coelbren, a Llan Ffyn, "Book of Trees." This consists of revolvable bars or sticks, usually four-sided, but occasionally three or six-sided. The lettering on the faces of the bars is cut with a knife. The characters were the ordinary Roman capitals, but as they were formed of notches, the curved strokes were angular. The alphabet may be described as an angulated form of the ordinary. Each face of the bar represents a line of writing, so a coelbren of ten square bars=fifty lines. In reading, the four lines of the first bar are consecutively read, then the next bar, and so on. These were used in schools rather than for literary purposes, some of them having the Lord's Prayer cut on them. There is also a good example of a gaufering stack for crimping lace in the National Museum, of which I give an illustration.

In the Cardiff Museum, which will merge into the National Museum when it is finished, are many examples of Welsh porcelain and art treasures.

Amongst the curiosities are a collection of carved wooden spoons, seen in most parts of Wales usually hanging beside the fireplace in cottage or farm, called "betrothal" spoons, but I gather that in some districts their gift was not confined to *engaged* girls. It was the custom for the young men to make them for the girls they admired—hence that the village belle was the recipient of many. Still there is little doubt that the gift followed upon engagement. In former times the spoon was symbolic of housekeeping—hence "spooning." But these carved wooden spoons seem to have been peculiar to Wales. The reason may be this—Wales was a poor and backward country, and even now wooden spoons and other utensils are much in vogue. As any young man with a fair amount of cleverness and a sharp pocket-knife could make and carve a spoon, this will account for the custom.

The earlier examples approximate to the normal spoon, made of ivory, pewter, or wood—of the time, the "betrothal" spoons only being differentiated by their symbolic hearts and chip-carving. But as the handles were the only appropriate parts for decoration,



NANTGARW PORCELAIN PLATES

these in the course of time were expanded so as to provide a larger field ; and the double steles or (and) bowls are obviously equivalent to "we two are one." The few examples given are selected from a large number in the Welsh Museum.

Apple-scoops were in common use up to half a century ago, especially in the apple-growing West. Probably they are still used here and there by old people. The scoop not only scraped the inside of the apple, but served as a spoon to convey the pulp to the mouth. They were regularly to be seen in the Worcestershire cottages. The commoner (as the

three in the middle) were made from the metacarpal of a sheep ; the better were of ivory and silver.

The three milkmaids' grease-horns, like the carved spoons, were made by the lads for their lady-loves. These contained grease or butter, the milkmaids dipping their fingers in before commencing to milk. This prevented causing any soreness to the cows in cold and frosty weather.

There are some good specimens of Nantgarw, and of this two plates are particularly fine work. The decoration of that on the left is a moss-rose in a green urn, very delicately and finely painted. It is a piece



SWANSEA PORCELAIN TEAPOT



SILVER EPERONE AND STAND. 1858.

of the service made for the Prince Regent. In this service each rose was different. Although the decoration is simple, it is a superb piece of porcelain, with a smooth, glassy surface and free from any blemish (which is rarely the case with Nantgarw).

The decoration of the other plate is by Thomas

effect of the whole is generally rich and vigorous, not only in the drawing, but in the colours. On the other hand, much of his work is slight, and even slovenly executed.

Of the Swansea ware there are also several beautiful examples, especially a teapot. This may be classed



SILVER EPERONE. 1858.

Pardoe, who greatly excelled in flower-painting. It represents his best work. He was evidently a rapid painter, and although his details are usually dashed in without any attempt at fine delineation, the general

as one of the finer products of Swansea, both in paste, glaze, and decoration. The latter is very delicately rendered, and much of it is in gold.

A miniature of a Druid amongst the oaks, painted



SILVER SALVER 1775

PURCHASED TO COMMEMORATE THE CORONATION OF HIS MAJESTY
KING EDWARD VII. AND QUEEN ALEXANDRA



JARDINIERE OR MONTEITH 1776

PRESENTED TO THE CORPORATION OF LONDON BY THE MAYOR
IN COMMEMORATION OF HIS MAYORSHIP 1876

on porcelain, is attractive. Modelled work, however, was not much essayed at Swansea or Nantgarw. The painting is carefully executed and full of fine detail. It has been suggested that it was by W. W. Young.

Cardiff to-day is a wealthy, go-ahead, thriving city,

chief magistrate in Sir John Courtis. The honour of knighthood which King George graciously conferred on the Lord Mayor on the occasion of his visit was not only a mark of personal distinction, but a token of His Majesty's high appreciation of all the citizens



SWANSEA PORCELAIN MEDALLION 1817

with an intelligent Corporation, which lays out its money wisely and well. It is quite marvellous the way in which the population has grown in a hundred years, and now to-day it is one of the most important and well-governed centres in the kingdom. It was fortunate, too, in having last year in particular its

have done both in commerce and perseverance. Their clear, sound common sense has won for their city great distinction, whilst their love for music and art, and their intense loyalty to their Sovereign, marks the citizens of Cardiff as leaders, rather than followers, in all that tends for the weal of the country.



THE URN



MINIATURE PORTRAIT OF GENERAL FAIRFAX

BY JEAN PETIT, THE ELDER

In the possession of the Hon. J. J. C. de la Roche



MINIATURE PORTRAIT

ARTIST AND SUBJECT, JEAN PETIT

In the possession of the Hon. J. J. C. de la Roche

Coins and Medals

The Milled Silver Coinage of England

By Grant R. Francis

PROBABLY there has never existed a better opportunity for commencing the acquirement of any kind of collection that has an educational and historic value at exceptionally low prices, and that can always be relied upon to realise at least the full amount that has been expended upon it, than is presented at the present time by the regal silver coinages of England from the date of the permanent change in the process of coining, when the mill and screw finally ousted the old hammered process, in the year 1662.

Why this particular branch of collecting has been

to secure really representative specimens of either are far beyond the limits of a moderate purse.

Having thus discounted the possible storm of protest from collectors of "Baxters" or Old English porcelain that I foresee my opening remarks may occasion, I venture for a moment to pursue my comparisons. What is there, for instance, in a square inch of printed paper which never possessed any greater intrinsic value than *one penny*, that has inflated the price of a specimen which has fulfilled its destiny, and consequently entirely lost the slight intrinsic value it ever possessed, into well over £1,000? Its rarity!



CROWN OF ELIZABETH



SPECIMEN IN THE ALBUM HABITUS

so long and so persistently neglected it is very hard to determine, when such much more perishable subjects as postage stamps, china, prints, and a dozen other favourites of the connoisseur are sought after with such avidity that the prices which have to be paid for such is out of all proportion to any actual intrinsic value that they ever possessed.

Do not for a moment let it be thought that I intend in any way to decry the collection of any of the examples I have named. On the contrary, I have been a stamp collector for more years than I care to count, and certainly much longer than I have been a collector of coins; and though my collections in the way of china and prints are very small, it is not from any want of interest or pleasure in these very delightful pursuits, but simply that the prices one has to pay

Well, yes it *is* rare, truly. Only some dozen or so specimens probably exist in the world to-day of the first postage stamps of Mauritius issued in September, 1847. Nevertheless, they are but sixty-five years old, their actual value is absolutely nil, and their greatest coveters cannot consider them things of beauty!

To take the first coin which occurs to one as equally rare (a gold one in this case) for comparison, the Queen Anne "Vigo" guinea of 1703, issued before the Union with Scotland. This is indeed rarer in proportion, only three or four examples being known; it is two hundred and eight years old, its intrinsic value is at least a sovereign, and it is undoubtedly a very beautiful example of the coiner's art. Yet a recent specimen in very fine condition sold at public auction for the paltry sum of £7 5s.

In the prices at which most of the milled silver coins of England are now obtainable this discrepancy between the cost of coins and postage stamps is even more marked, and it is with a view to directing the attention of collectors to this cheap and interesting field for their labours that these lines are written. Of course, it is merely a question of supply and demand, stamp collectors outnumbering their numismatic confrères by many thousands, and consequently comparatively scarce specimens of coins fetch far less than stamps of equal scarcity.

Fashion, too, has much to answer for in this direction (and this curious fact affects philately also in an equal degree). Nothing more clearly demonstrates this than the exceptionally low prices at which milled crown pieces in really fine condition are now obtainable, and the prices ruling for similar pieces some ten to twelve years ago. All of which goes to prove my contention that a careful and earnest collector seeking for a fresh field for his energies cannot do better than to turn them—for pleasure, for education, or for profit—to the milled silver issues of the coinage of England.

At some future date, with the permission of the Editor, and if such a series should be of sufficient interest to readers of *THE CONNOISSEUR*, I hope to be able to take them seriatim through the various coinages, giving details of the principal varieties, and some indication of the value of the various denominations, though any such must necessarily be approximate, as it is affected by so many small matters of degrees of fineness, minor varieties, and demand.

For the moment, however, I propose merely to give some slight general history of the present method of

coining, and to illustrate a few typical specimens of the milled coinage which are obtainable at the present time at prices which must very shortly appreciate, and which are certainly far below what they should be in

consideration of the age and scarcity of the pieces.

Down to the middle of the sixteenth century and the death of Henry VIII., the coinage of the kingdom had received scant attention at the

hands of the Government, and it is to the credit of Edward VI. that one of the early reformations of his reign was that of the coinage, which was in a very debased condition, and contained a bare one-third of silver to two-thirds of base metal or alloy; but in 1551 (or four years after the young king came to the throne) a bold attempt was made to raise the standard of the coinage, and the first English silver crown and half-crown pieces were issued, with those of smaller denominations, which contained the high proportion of 11 ounces of silver to less than 1 ounce

of base metal. These, however, continued to be struck by the old process of the hammer, and although the mill and screw was already beginning to be used on the Continent, it was not until ten years later, when Elizabeth had succeeded her sister and brother in the inheritance of the Crown of

England, that any attempt was made to use the new process of coinage in this country; and even then it was only used concurrently with the old process, and in a very desultory manner, so that it has become the custom to omit these pieces in considering the "milled coinage," and to date the

latter from its final and permanent introduction in the year 1602.

It is certainly remarkable that after issuing milled shillings and sixpences, which were, without doubt, a great improvement in every way over the hammered



QUEEN ANNE CROWN, "VIGO" 1703 IN THE AUTHOR'S CABINET



ELIZABETH I MILLED SHILLING



ELIZABETH I HAMMERED SHILLING FROM COINS IN THE POSSESSION OF MESSRS. PINE AND SONS



The Milled Silver Coinage of England

pieces issued concurrently with them, Elizabeth should have permitted a total return to the old process of hammering in the splendid new issue of 1601, when the standard fineness of the coinage was again raised and brought to that state of perfection at which it has ever since remained. But although the mill had been introduced into the English mint as early as 1561, by a Frenchman, of whom Hawkins says in his *Silver Coins of England* that "his name is unknown, and the whole history of the process and its employment is involved in singular obscurity," the old method was reverted to, and used solely during the latter years of Elizabeth and throughout the entire reigns of James I. and Charles I., and it remained for the Protector Cromwell to first use the new process for his entire coinage in the year 1568.

Whether this coinage was ever actually issued for general use appears doubtful, and Hawkins does not even mention these beautifully struck pieces; but from the number that have come down to us at the present day, it would appear certain that they were coined for issue, if not actually circulated, and probably the shortly occurring death of the Protector, and the steps that were almost immediately taken for the

immediately on his restoration, issued his first coinages on the lines of his father by means of the hammer, and it was not until nearly two years later (at the end of 1661) that it was decided to introduce the new process, and the necessary machinery was installed in the Royal Mint. At the same time it

was ordained that no dies should in future be engraved except in the Tower of London.

Early in 1662, Blondeau, who had been driven out of the kingdom by the jealousy of his English opponents, was again sent for, and empowered to

provide all the necessary "mills, rollers, presses, and other instruments, to cut, flatten, make round, and size the pieces, the engines to mark the edges of the money with letters or grainings, the great presses for the coining of monies, and all other engines and tools for the new way of coining."

This he did, and Thomas Simon, the English engraver, and Roettier, a Dutchman, were ordered to make the necessary dies. Those of the latter were approved, and the coins from same were duly struck by the new process, which thus became the established method of coining which has survived to the present day. Of course, many and immense improvements have since been introduced in the machinery used,



OXFORD CROWN OF CHARLES I.



BY THE OLD HAMMERED PROCESS



CROMWELL BROAD
IN THE POSSESSION OF MESSRS. SPINK AND SON



HAMMERED HALFPENNY OF CHARLES II.
IN THE POSSESSION OF MESSRS. SPINK AND SON

restoration of the monarchy, led to the obscuring of any actual authorisation of the coinage of the late king's regicide and supplanter, and a quite natural desire for the suppression of any pieces bearing his portrait.

Even so far was this carried into effect that although Parliament had, in 1649, invited the inventor Blondeau over to England to improve the coinage, and he produced pattern pieces which were vastly superior to those produced by the Government process, Charles II.,

but it is astonishing, if one compares Roettier's beautiful crown piece of 1662 with the jubilee crown of 1887, to see how little, if indeed any, improvement has been made in the engraver's art in over two hundred and fifty years.

The milled silver money of Charles II. consisted of the crown (464½ grains), half-crown (232½ grains), shilling (92¾ grains), and sixpence (46¼ grains) for general use, these denominations, weights, and the fineness of silver being identical with the last (1601)

and fineness were continued unaltered down to the beginning of the nineteenth century, when (to the lasting discredit of successive Governments) the coinage had been allowed to get into such a shocking state of debasement that round discs of metal, without the slightest trace of design on either side, were in general circulation, and were liable to constant "sweating" under the hands of the public, in anything like tolerable condition, and the circulation of a vast amount of false money. To remedy this state of affairs the Government, the Bank of England, and private individuals actually resorted to the extraordinary expedient of coining their own monies, often of a much less weight than the regal coins of similar denominations for which they were substitutes. To this practice we owe the countersunk dollars, the bank tokens, and the traders' tokens of the late eighteenth and early nineteenth centuries, which form such an interesting (but to the consideration of the regal coinage, entirely foreign) branch of numismatic study.

Eventually the scandal was boldly tackled by the Government after the final defeat of Napoleon at Waterloo and the consequent cessation of the anxieties that had assailed the

previous half-century of wars and turmoil.

...and the
new coinage

to assist in meeting

exchanging the new

grains), the degree of fineness remaining as before.

These denominations, fineness, and weight (noted in the accompanying table) have remained the same to the present day, with the exception that crowns were issued by George III and George IV only, and only issued at long intervals and for

short periods during the reign of Victoria, and only once in the first year of Edward VII.).

In 1849 an attempt was made to introduce the thin edge of the wedge of a decimal coinage, and florins were issued in considerable numbers weighing $174\frac{2}{3}$ grains, and for a time (ten years) these pieces

proved so popular that the coinage of the half-crown ceased, until in 1874, as the result of a ballot of the bankers of England, which showed a desire for coins of both denominations, the half-crown was replaced in the list of coins, and both values have since been

concurrently issued. In 1887 the ugly and quite unnecessary "double florin" or "dollar" was added to the coinage, but only survived a very few years, and was entirely abandoned in the next issue of 1893.

Maundy pieces of the value of 4d., 3d., 2d. and 1d. have been more or less regularly issued since the early years of Charles II., but these, being for the special purpose of the king's charity, hardly require more than a passing notice in an account of the regal silver coinage.

In 1836 the fourpenny piece or groat was added to the coinage, and the threepenny piece was also coined for general circulation, from 1845 to the present

day. The former was popular for a time, but after the general issue of the three-pence, it became so difficult to distinguish the difference between the two pieces in giving change that the groat was finally dropped in 1851, a fate which, in these

days of a light and handy bronze coinage (in place of the old and cumbersome "coppers"), many would like to see the easily-lost threepenny piece share.

Having thus passed the history of the milled coinage in a brief review, let us now consider in an equally cursory manner the pieces from a collector's point of view, and particularly with regard to their scarcity and cost.

Of course, in every reign there are scarce or very rare pieces which, from the small number coined or from other cause, realise comparatively large sums :



CROWN OF CHAFFIN II.



IN THE AUTHOR'S CABINET

[illegible]

THESE THÈSES ONT ÉTÉ PRÉSENTÉES À LA FACULTÉ DE MÉDECINE DE LA UNIVERSITÉ DE MONTREAL

The Milled Silver Coinage of England

but in every case, with the single exception of the "Northumberland" shilling of 1763 (worth about a sovereign), which was issued for a special purpose, and which can scarcely be considered as a *general* issue, this scarcity is caused by some peculiar mint mark or minor variety, or by the small number of the particular coin struck in a given year, thus making the emissions of that *date* specially scarce, but the coins in no other way differing from the more easily obtained pieces of other years when the coinage was much more plentiful.

For the collector with a slender purse, therefore, if he will content himself with a representative piece of each denomination in each reign, and will eschew the minor varieties and a complete range of dates, the milled series can be acquired at prices which, I venture to say, will astonish the uninitiated, and there are few cases indeed in which really good examples are not easily obtainable for a sum equal to about twice the face value of the coins required.

To take the first reign of the series under review: quite good specimens of the crown, half-crown, shilling and sixpence of Charles II. are obtainable for about 17s. the four pieces, or less if the collector contents himself with coins in a less perfect degree of preservation (though this is never desirable, and perfection, more or less, should always be aimed at), whilst examples of the crown which have

been considerably circulated are frequently obtainable at face value, or even less. And this in the case of coins over *two centuries old*!

Other examples of extremely low-priced coins that may be named are the Anne shilling of 1709 and 1711, the George II. "old head" shilling of 1758, the George III. crown pieces, and the same king's shilling and sixpence of 1787, all of which, and many others, are

quite easily obtainable in fine condition at face value or the merest trifle over.

I think I have said enough to show that there is a really good opportunity *now* for anyone, however small the capital he may be able or willing to devote to the hobby, to commence a collection that for beauty, for historic interest, and particularly for investment purposes it is very difficult to equal; whilst for those more fortunate persons who are able to devote large sums to their collections, the minor varieties, series of dates, proof state pieces, followed as they could be by the gold issues and patterns, and so into the endless range of the hammered coins back into the early history of the British coinage, the output for their energy and their capital is enormous, and there is always the comforting thought that prices, surely, can never be lower than they are now, and one's outlay cannot fail to yield a handsome return when the time comes for the dispersal of the collection and a realisation of its value.



SHILLING OF CHARLES II.
IN THE AUSTRIAN CABINET



CROWN OF CHARLES II.



Lambeth Merryman Plates

THE date (1717) is the earliest known to me. The British Museum has a set of seven in number dated 1734, 1736, and 1742. The latter variety appears on five. Chaffers mentions one dated 1738. I know of several other sets, but have not their dates.

The old English potters were fond of ornamenting their wares with proverbial, sententious, and sometimes humorous sentences. This set has a line on each plate which fits into one another like a cog-wheel. The plates are of the usual Lambeth Delft ware with a tin (stanniferous) glaze, and are about 9 inches diameter. The cavetto contains a rough

By William Turner

attempt at a floral wreath, inside of the circle of which the following words are painted:—

1. What is a Merryman?
2. Let him do what he can.
3. To content his guests.
4. With wine and friendly jests.
5. Be it his wife or fellow.
6. All that he can get down.

There is no attempt at punctuation except in the third line, at the end of which is an asterisk, or star, apparently.

In the exhibition of ceramics held at Cambridge in



Lambeth Merryman Plates



NO. 1.—MERRYMAN PLATE. NEWCOMBE COLLECTION

1902 there were two octagonal "Merryman" plates marked thus—

NO. 2. "To entertain his guests"

NO. 3. "But of his wife both to drink"

The shape and spelling are different to those now illustrated. A note in the catalogue states that "these lines occur also on sets of plates of much later date



NO. 1. MERRYMAN PLATE. NEWCOMBE COLLECTION

than the present two." Unfortunately, the year of "the present two" is not recorded. On another item in the same catalogue—a Lambeth Delft dish (but not a "Merryman") dated 1637—it is stated that only four earlier pieces of Lambeth Delft ware are recorded and dated, viz., 1631, 1633, 1634, and 1636. That leaves a margin of eighty-one years, previous to 1717, wherein similar plates to those now shown may have been produced at Lambeth. It would be exceedingly interesting to hear about them.

Professor Church gives the earliest Bristol dated Delft at 1711, and that of Liverpool at 1716. But he



NO. 2.—MERRYMAN PLATE. NEWCOMBE COLLECTION

says when Liverpool Delft was first made we do not know, and that its specimens of seventeenth-century repute are not improbably of Lambeth make. He thinks the stanniferous enamel on English Delft ware was first used at Lambeth, then at Bristol, and then at Liverpool. A patent was granted in 1671 to a Dutchman (Van Hamme) to permit him to make "tiles, porcelaine, and other earthenware after the way practised in Holland." He was probably located at Lambeth according to the catalogue (1876) of the old collection (now removed) at Jermyn Street, London. The "porcelaine," of course, was not what we call porcelain now: but the "earthenware" of the patent

was probably Delft, so much of which was made in Holland, and called after the Dutch town of Delft. It seems pretty clear that Delft ware was produced at Lambeth from 1631 (or earlier) up to 1742, and

Regarding prices, there was a set of these plates sold at Sotheby's in 1906 which realised over forty pounds. About twenty years previously another lot was bought for twelve pounds, according to the



NO. 6. MERRYMAN PLATE

NEWCOMBE COLLECTION

dated so. Moreover, that it lasted much longer, for the Jermyn Street catalogue mentions the fact that the works "flourished" till about the end of the eighteenth century.

owner's statement to me. The set now illustrated was bought a couple of years ago for twenty-four pounds, and was evidently a bargain. The lucky possessor is Mr. Newcombe, of Penryn, Cornwall.





PORTRAIT OF A YOUNG MAN HOLDING HIS HAT TO HIS SIDE

BY FRANS HALS

In the collection of Mr. J. H. East





Part II.

By C. Reginald Grundy

THE richness of English landscape art in the early part of the nineteenth century is strongly emphasized in Sir Joseph Beecham's collection. The pictures belonging to the Norwich School in this period, and those by Constable, have already been described, whilst the magnificent series of water-colours by Turner will form the theme of a third article: but besides these there are fine examples by Bonington, Muller, Cox, Holland, and Linnell. The works of these artists vary in the esteem in which they are held, but they are all masters, and their best productions are numbered

amongst the finest achievements of the British School. What is remarkable about them is that the first three should have done so much without ever having the opportunity of attaining to the full expression of their talents. This assertion may be questioned as regards Cox, who, in the originality of his outlook and the individuality of his expression, vies with Turner and Constable: yet had he not been compelled to spend the best part of his life in the drudgery of teaching, attaining his freedom only when he was nearing his sixtieth year, his genius might have raised him to the loftiest place in British



THE BAY OF NAPLES

BY WM. M. COX



L'ARICCIA

W. MULLER

landscape art. The careers of Bonington and Muller—men whose fine performances must not blind us to the fact that the promise foreshadowed in them was even greater than the actual accomplishments—were cut short by death long before they had attained to full self-expression.

It is difficult to realise that the former of these artists, Richard Parkes Bonington, was born only two years earlier than Stanley Cooper. The popular animal poem introduced by Edward VII. on the

George IV. The difference in the length of suggests the unfulfilled

lived artist. What he

was indeed wonderful, for largely from him and Constable, who were both awarded gold medals at the Salon in 1824, was derived the inspiration which

directed the course of French nineteenth-century art. Though he received his art training in France, and is ranked by Frenchmen as one of their school, Bonington's nationality shows itself in his love for nature, a trait not characteristic of the French art of the period; whilst he owed nearly as much of his craftsmanship to his study of the Venetian masters as to his French training. Canaletto was one of his especial favourites; and the work by Bonington—possibly his largest production—in Sir Joseph Beecham's collection, *A View of the Seine at Paris*, is obviously inspired by this



A VIEW OF THE SEINE AT PARIS. BY RICHARD PARKES BONINGTON. 1824.

Sir Joseph Beecham's Collection at Hampstead

artist. The English painter, however, has in some respects improved upon his model; there is no trace of the mechanical execution which not unfrequently disfigures the Venetian artist's productions; architectural detail is less insisted upon, and the handling is broader and more sympathetic. These modifications of style—or rather the realization of Canaletto's tranquility of feeling, deep colour and luminosity of tone, in a more direct and simple technique—all add to the monumental impressiveness of the picture, which in itself does much to justify the immense reputation gained by Bonington in France during his lifetime. Probably it would have been better for the artist if fame had not come upon



THE LITTLE WADERS

BY WM. MULLER

when the theatrical effect and grandiose sentiment disfiguring some of his early productions had been

him so early, and time had been given him to develop his genius at leisure. He fell beneath the burden of his popularity, overtaxing his strength in the effort to execute the commissions which were thrust upon him.

William James Muller was also a victim to the too arduous pursuit of his art, wearing himself out by crowding into his short life of thirty-three years a tale of work which it would have taxed the energies of a man twice his age to have accomplished. In Sir Joseph Beecham's collection the artist is represented only by works belonging to his later and best period,



HAYMAKING

BY WM. J. MULLER

discarded for greater simplicity and sincerity. The pictures illustrate nearly all the phases of his art, affording a complete record of his travels in Italy and the East, as well as his more homely excursions amid English rural scenery. The first phase belongs to the fine rendering of the *English Landscape*, painted in 1840, which is one of



THE OLD MILL

BY DAVID COX, 1842

three similar versions of the scene. Muller painted the earliest and smallest of these in 1834, from sketches made during his first visit to the Continent. In 1830 he again visited Naples, and produced the work sold in the Bolekow collection in 1888; the present version is the most important of the three, and was probably commissioned from the artist by that discriminating collector, Mr. Joseph Gillott, of Birmingham, who made the finest collection of modern English paintings of his day. It was one of fifteen fine examples by

Muller included in this gentleman's sale in 1872, and realized the second highest price of the series. The view is taken from Mount Paustippo, with Mount Vesuvius in the distance, and Chiaga in the curve of the bay. The effect is one of intense sunlight, the sky being nearly white with a heat haze, and the blue waters of

the bay—broken near the coast with light reflections—lambent with sunshine. A foil to this profusion of luminous colour is provided by the dark foliage of the stone-pines and shrubs in the foreground.

A second example of Italian scenery is afforded by the important canvas of *L'Ariccia*, near Rome, which belongs to the same period, for the artist on his way home from Egypt in 1839 stopped at Ariccia to sketch the celebrated park and rocks, and probably painted the picture in the following year.



THE OLD MILL

BY DAVID COX, 1842

Sir Joseph Beecham's Collection at Hampstead



A SHEPHERD TENDING HIS FLOCK

BY J. INNELL

Two spirited oil-paintings, the *Salé of a Slave, Alexandria*, and the companion work, *An Egyptian Bazaar*, both dated 1841, are also among the fruits of the artist's journey to Egypt. The former work may be identified with the *Sketch for a Picture—Slave Market, Egypt*, exhibited at the Royal Academy, 1841. It may be remembered that Muller also entitled his celebrated picture *Eel Bucks at Goring* a sketch, though in that case there was more justification, for portions of the work were only vaguely suggested. The *Slave Market*, though broadly treated, is carried to full completion, and in this and the companion work the artist reveals far more of his individuality and the quality of his swift, trenchant brushwork than in his highly elaborated works. The fifth example by Muller, *The Little Waders*, probably represents a scene at Gillingham, Kent, to which the artist made many painting excursions between the years 1841 and 1845. It is a simple transcript of rural scenery, quiet in colour and unforced in tone, and revealing an appreciation for the poetry of English landscape which goes to show that, had the artist been spared, he would have taken high rank among the greatest masters of that *métier*.

Muller was nineteen years younger than Cox, yet he gave the latter his first lesson in the use of oil colours. The occurrence took place a little before 1841, when Cox was fifty-eight. In this

year, having saved a thousand pounds, he ventured to give up the drudgery of teaching and devote himself wholly to painting. It is sad to think that Cox was compelled by his poverty to give up the best years of his life at first to scene painting—his last commission for this was at the rate of four shillings a square yard—and latterly to instilling the rudiments of drawing and colour into a number of more or less incapable pupils. His best work was produced after he had turned sixty. To this period belongs both of the examples by the artist in Sir Joseph's collection, one a landscape, entitled *The Old Mill*, being a characteristic example of the master; apparently simple in composition, yet with the light and

shade so distributed as to produce the most telling effect, the figures set in the most appropriate places, and the local colour and atmospheric feeling rendered with sentient and sympathetic brush. The other example, *Haymaking, Snowdon*, painted in 1848, shows a distant glimpse of the summit of the mountain in the irregularly pyramidal form it assumes when viewed from between Pen-y-Gwryd and Beddgelert. It is fresh and bright in colour, and singularly sweet in tone.

Like Cox, James Holland, who was originally a painter of flowers on china, adopted teaching as a profession, but carried on his vocation in more aristocratic circles, for among his pupils was the late Queen Victoria. He remained a flower-painter until after he was thirty, when he turned his attention to landscape



OTTER AND SALMON

JOHN EDWIN LANE

painting, most of his themes being taken from the Continent. In 1837 he visited Holland, and it is to this period or somewhat later that the *Return from the Wapken* is assigned. The composition is of a fine and simple nature, rich and brilliant, the limpid blue of the sky contrasting well with the foil to the pinks and yellows of the buildings and the light brown sails of the shipping.

John Linnell, who has been described by Redgrave as perhaps the most thoroughly English of our landscape painters," is seen at his best in the picture of *The Return from the Wapken*, which is characterised by all the sterling qualities of his work, without being marred by the hot and exaggerated colour which not unfrequently spoils its effect. Though painted apparently with great imitative truth, the details of the vegetation and foliage, the forms of the sheep and the textures of their fleeces, and the figures of the man and dog, being rendered with painstaking accuracy, it is in reality an ideal composition, for Linnell abhorred painting direct from nature, and always carefully arranged his pictures with the object of attaining poetic feeling. In the present instance he has managed to combine the expression of minute detail with an effect of infinite distance, the foreground finely rendered, and the sky and water delicately suggested. Besides the *Return from the Wapken*, and the *Salmon*, which, though smaller in size, is not inferior in quality to the former, Linnell has produced many other fine pictures, and it may be well to mention a few of the most popular examples by that most popular of our landscape painters.



THE RETURN FROM THE WAPKEN BY SIR EDWIN LANDSEER

collection, and is well known from the superb engraving made from it by J. R. Jackson. The theme allows little opportunity for colour, and so is peculiarly adapted to the limitations of Landseer's art, the painter being often seen to better advantage in the black-and-white transcripts from his works than in the originals. The silver scales of the dead salmon are as fine a piece of painting as ever emanated from

the artist's brush, and tell out with great effect against the dark coat of the otter. The picture is more solidly painted than is usual with Landseer's works, and must rank as one of the most completely satisfying works he ever executed. A much larger canvas, a portrait of the Honourable Ashley John George Ponsonby, second son of the late Baron de Mauley, when a boy of twelve, can hardly be rated so highly: yet it, too, is a fine example of Landseer's art, and is one of the most popular of the painter's works.



LOWELL, THE SON OF THE BARON DE MAULEY, BY SIR EDWIN LANDSEER

Sir Joseph Beecham's Collection at Hampstead

which the boy is riding, that of the dogs, and the fur of the dead rabbits, could hardly be surpassed, whilst the anatomy of the animals is recorded with consummate knowledge. The picture is better known under the title of *The Return from the*

Warren, which was given to the fine engraving from it made by Tom Landseer. A better known subject is a version of *Low Life*, a replica of the picture painted in 1829, which was bought by Robert Vernon, and now hangs with the bulk of his collection in the National Gallery of British Art. This shows good colour, and is carefully and solidly painted.

A contemporary of Landseer, and enjoying a popularity compatible with his, was Thomas Sidney Cooper, whose reputation has somewhat suffered owing to the many works he produced long after his powers had passed their meridian. Sir Joseph Beecham's examples by this artist both belong to his best period. *Water Time*, representing a cow standing by a river bank with a calf lying down a little distance away, being

catted 1830, and the companion picture *Evening*—belonging to the same year. Of Cooper's great Dutch rival, E. Verboeckhoven, there is a characteristic example—a highly-finished picture of



THE MACKEREL FAIR

BY J. C. HOOK

which is delightfully pure, cool and luminous in colour. The *River Llugay, Bettwys-r-Coed*, by B. W. Leader, R.A., shows a typical Welsh valley embowered among tree-covered slopes which swell upwards into lofty and rugged heights. More broadly treated and atmospheric in its effect is a large landscape by James Aumonier, representing horses fording a brook, a fine example of the sincere and virile work of this artist. A typical winter



SUMMER TIME

BY T. S. COOPER

sheep, lambs, and poultry.

Little space has been left to deal with the modern side of Sir Joseph Beecham's collection, but mention must be made of *The Mac-*

kerel Fair, by J. C. Hook, R.A., exhibited at the Royal Academy in 1880.

A typical winter landscape by Joseph Farquharson, R.A., *The Silent Water-Course in Tintagel*, is a brilliant and effective colour; while the *Winter Landscape* by Joseph's more important modern landscapes in oil is concluded with a fine example by Frank Paton.

Modern picture subjects are not so numerous. *Beer and Skittles*, by Frank Dadd, painted in 1906, gives a picturesque representation of the once popular game, set in a late eighteenth-century environment, to which the uniforms of several soldiers watching the game add an effective note of



BEER AND SKITTLES

BY FRANK DADD 1877

colour. A picture entitled *A Touch of Nature*, by James Sant, R.A., shows a charming girl leaning out of a casement window, palette and paint-brush in hand, looking at a butterfly while *Boccaccio* is a characteristic example of the scholarly craftsmanship of Sir James D. Linton. Not the least interesting picture in the collection is the dignified and striking portrait of Sir Joseph Beecham himself, by Sir Luke Fildes, R.A., which is characterised by pleasing colour and harmonious tonal effect.

In his accumulation of oil paintings Sir Joseph has shown a happy catholicity of selection; and if his collection does not epitomize the whole of

British art during the nineteenth century, it at least represents enough of it to reveal the trend of the main current. That it is not unduly specialized may be counted in its favour; for while it is the mission of the public gallery to educate by illustrating some special phase of art, or school, or painters, the object of a private gallery is rather to afford pleasure and provide congenial enjoyment for varying moods. Sir Joseph's oil pictures fulfil this ideal; they are all characteristic specimens by good artists, and the greater artists included are represented most fully and by some of their finest examples.





The Evolution of Cards

THE popular idea that playing-cards were invented by the miniature painter, Gringonneur, for the amusement of King Charles VI. of France during his periods of mental derangement, is an erroneous one. As a matter of fact, cards are of a much earlier origin, having been invented in India, probably early in the Christian era, although the exact date cannot be fixed. They were in general use in China in 1120. It is supposed by some writers that they were known to the Egyptians as early as 700 B.C., but this is hardly credible, as if it were the case, they would have become known to the Greeks and Romans, who would have mentioned them in their writings. There is, indeed, an old treatise against dicing and gaming, published before 1577, in which the following passage occurs: "I say with that good father, St. Cyprian, the play at cardes is an invention of the devill—kings and

By Mary L. Pechell

coate cardes are images of idols and false gods." But the author evidently drew upon his imagination, as there is nothing to show in the worthy father's works that cards were used in his time.

We owe the introduction of these popular playthings into Europe to the gypsies, who, although they falsely announced that they came from Egypt, were in reality low-caste Hindoos, driven out of India by Mongol conquerors in the thirteenth century. The gypsies introduced cards to Arabia, and from thence the Mahommedan warriors brought them to the northern shores of Africa, and so to Spain. They were also known to the Jews at this time. The first authentic mention of playing-cards is in 1262, but some writers consider that they were known in Europe before this, being brought from the East by the Crusaders, and introduced to England at the end of the second



crusader. It is objected that they are not named in Chaucer's works, although he mentions a great variety of games played in England during his period. One thing, however, is certain—that the Crusaders, combatant and non-combatant, were great gamblers, for an edict in force in Cœur de Lion's army says that "except knights and clergy, who in one day or night may not lose more than 20s. or forfeit 100s. to the army, the rest of the army, the king's (Philip of France and Richard) "may play as they like, but their attendants only for 20s. on pain of being whipped naked through the army for three days."

The earliest cards brought to Europe were called Tarrochi cards, or, in French, tarots. They were used in a game called Tarrocco, of which the method is unknown, and also for fortune-telling and divination. The tarots differed from Hindoo cards, which were round, and Chinese ones, which were narrow, oblong, and very small. Each pack of these tarots contained from forty-one to seventy-eight cards, of which twenty-one, called "atous," were of a greater value than the rest, and the "fou," which answered to zero. For many years these divination cards were popular on the Continent, and may still occasionally be found among fortune-tellers in remote places in Europe. The "atous" of ancient packs represent: (1) the Juggler; (2) the Papess; (3) the Emperor; (4) the Empress; (5) the Pope; (6) l'amoureux; (7) the Chariot; (8) Justice; (9) the Hermit; (10) the Wheel of Fortune; (11) Fortitude; (12) Le Pendu (a man hung by one leg); (13) Death; (14) L'Écluse (the Devil); (15) the Thunderbolt; (16) the Star; (17) the Moon; (18) the Sun; (19) the Last Judgment; (20) the World; and the Fool, or Zero.

The first cards having suits like those in use at the present day were called "naipes," possibly from the Biscayan word, meaning flat, or the Hebrew "na'bi" (prediction). They consisted of thirty six cards in four suits, but without tens—"spades" (swords), "coppe" (cups), "denari" (money), and "bastone" (clubs). The Spaniards took very keenly to the new playthings, and the games of Ombre, Primero, and Quadrille were played to such an extent that John I. of Castile issued an edict in 1387 prohibiting cards. The Spaniards introduced cards to Italy, where they speedily became popular in a game known as Trappola (to deceive), and from Italy they found their way to France, where they were introduced into the Emperor Henry VII.'s army. Early German cards were of two kinds, the "Karten" (cards), which represented the nobility, whose horses and

hawks wore bells; "Hertzen" (hearts), the clergy; "Grün" (green), cultivators; and "Eicheln" (acorns), the lowest class of peasantry and serfs. The "coate" cards were the king, the horseman, or prime minister, and the knave, meant to be the king's son. Always practical, the Germans started manufacturing and exporting cards to the then known world, and manufacturers in many countries petitioned their rulers for protection against imported cards. In those pre-paper days, cards were made of parchment, thin sheets of wood and bone as in the East, and textile fabrics stiffened with varnish, and were hand-painted or rudely engraved. From Germany cards reached France in due time, and became more popular there than in any other country. They are first mentioned by name in 1397, and were painted like miniatures. French gallantry changed the "horseman" into the queen. The suits were: "pique" (spades), "cœur" (hearts), "treffle" (trefoil, clubs), "carreaux" (diamonds), the packs thirty-two to fifty-two in number. So great was their vogue that St. Bernardin preached against them, but without success. It now became the fashion to make the "coate," or court cards, as they were now called, represent various celebrities. The kings in one old pack of cards were David, Alexander, Charlemagne, and Caesar. The queens were said to represent Joan of Arc, Queen Mary of Anjou, Agnes Sorel, and Isabel of Bavaria, Charles VII.'s mother.

Setting aside the story of cards being brought to England by the Crusaders as unauthenticated, it is probable that they came from France during the Anglo-French wars. An old Chester mystery play, written in the reign of Henry VI., mentions them as one of the amusements in the infernal regions, and it is certain that they were much used during the reigns of Richard III. and Henry VII. At first they were only used by the nobility, but quickly spread amongst all classes. The cards used in England took their names partly from Spanish cards and partly from French ones—spades (spades) and bastone (clubs) from the former, and hearts (cœur) and diamonds from the latter. Money lost at cards was a frequent item in the household expenses of Henry VII., and his daughter Margaret, married at the age of fourteen to King James IV. of Scotland, was devoted to them. She was found playing cards on the first visit of her royal suitor. The first official notice of cards in England is a prohibition to import "cardes for playeing," dated 1403, a hundred years later than the first official notice in France. In a letter dated 1484 from Margery Paston to her husband John, that good lady states that she sent her eldest son to Lady Morlee's house to find out what amusements were permitted

The Evolution of Cards

at Christmas, directly after her lord's death. No music, singing, or vigorous games were allowed, "but playing at the tabyllys and scheese and cards, weche dysporte sche gave her folkys leve to play and no odyr."

Divines thundered against cards from the pulpit; but many of the Church dignitaries were themselves great players. It is amusing to find the learned Roger Ascham, Queen Elizabeth's tutor, defending card-playing on the score of economy. In a letter to a friend he writes that men could play at cards for small stakes, the cards only costing 2d. the pack, while they might lose all they possessed at shooting matches, besides incurring heavy expenses for bows and arrows. During the sixteenth and seventeenth centuries cards

were illustrations of various events, some of them being quite works of art; others represented astronomy, geography, love scenes, caricatures, songs, music, heraldic devices, and methods of fortune-telling, the pip and number of the suit being in one corner of the card, which was covered by the picture. Naturally Puritans ranked cards and card-playing as devices of the evil one, but with the Restoration card-playing revived with renewed force. Charles II. and his court gambled day and night for huge stakes, oblivious of the thunder of Dutch guns in the Thames and the degradation of Britain in the eyes of the world. Many courtiers were ruined, and betook themselves and their beloved cards to seek better fortune in the New World. Lady Castlemaine lost £25,000 in one night

(a far larger sum then than now), and Nell Gwynne lost fourteen hundred guineas at the popular game of Bassett at one sitting. The fair ladies of this period were not over scrupulous in their play. We read of one who made her opponent sit back to a mirror,

so that she could see her friend's cards at a glance. A law was passed making the maximum to be played for £100, but it was unheeded.

In France at the same period gambling was ever more popular than in England, and ruined courtiers having no New World to go to, either committed suicide or became monks. The wily Cardinal Mazarin, himself the greatest of gamblers, deliberately set to work to ruin France by means of cards, and openly

rejoiced that he had done so. As the extravagant and dissolute ways of the nobility, which were due in a great measure to gambling, resulted in the Revolution, the boast was true. The cardinal himself died playing cards, and when from weakness he could no longer hold them, a friend performed this office, the moribund statesman feebly indicating the cards to be played.

During the reigns of William and Mary, and Anne, card-playing found little favour, but with the Georges it was revived, and gambling became as popular as it ever was under the Stuarts. Strange stakes were sometimes played for. A child was wagered against 4s., and duly handed over. Frederick, Prince of Wales, son of George II., was a notorious gambler and card-sharper, on one occasion winning £5,000 at a sitting.

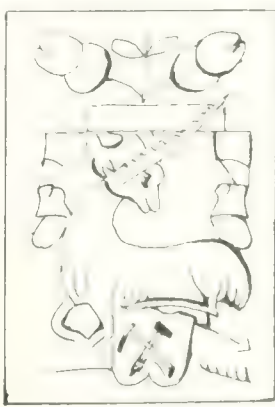


CIRCULAR CARD

DATE, 1480



KING OF SPADES



TWO OF SPADES



QUEEN OF HEARTS



KING OF HEARTS

FROM ANCHESTER STONE-CELL, ALL IN THE REIGN OF HENRY II. (1155-1189) (LIFE OF KING JOHN, 1216-1272)

Card-playing reached its zenith under the regency. Gambling was the passion of the day, and the hands nightly; youths were fleeced, and debt, misery, and ruin were the result. One of the most famous (afterwards a famous admiral) lost £100,000, the value of an estate which he had just inherited. The winner, however, in consideration of the boy's youth, compounded for



HINDOO CIRCULAR CARD

disassociated with gambling, and games of skill were preferred to those of chance. Whist was a variation of an old English game called Trump, and is first mentioned in 1680, although it did not become a general favourite until many years later. During the Victorian era it had an undiminished reign, until at the end of the nineteenth century Bridge sprang suddenly into favour, and seems likely to keep it.

The origin



HINDOO RECTANGULAR CARD

and

his victim's ruin. Napoleon the Great wisely objected to high play, and officials addicted to cards never found favour in his sight, nor obtained advancement.

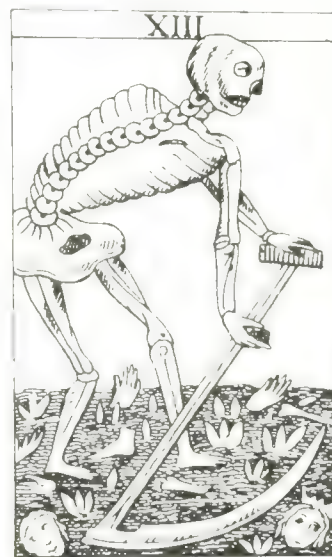
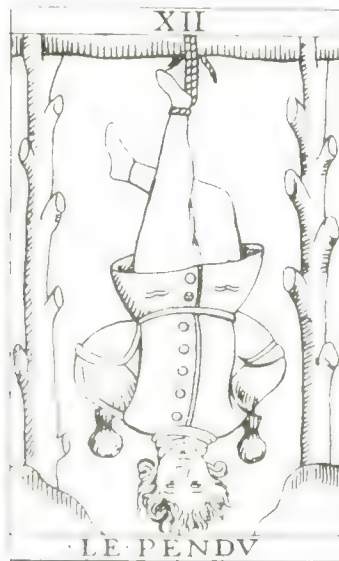
But the days of high play were drawing to a close. Public opinion gradually set its face against gambling; the hells were suppressed. It was no longer considered good form to ruin one's friends, and the increasing vogue of Whist led to the suppression of high stakes. Although the popularity of cards was unimpaired, they became

of this game is obscure. Although it was introduced to this country as "Biritch," or Russian whist, and had been played for some time in that country, it was not invented there, and the Russian language contains no such word.

A similar game had been in use in Holland, and it is probable that it first started in the East, in Turkey. It was first played in England as far back as 1880, although it did not become general till many years later.



CHINESE CARD



XII. LE PENDU. XIII. THE SKELETON AND DEATH



OFFICER, GREXADIER GUARDS
BY L. MANSION AND ST. ISCHAUZIER



NOTES & QUERIES

[The Editors will assist the efforts of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

PAINTING OF SAINT BARBARA (No. 35).

SIR,—I should be much obliged if you would insert the enclosed picture of *Saint Barbara* in your NOTES AND QUERIES as an unidentified painting. It is on a panel about 18 inches by 12 inches, and I bought it in Antwerp about twenty-five years ago.

Yours, etc., GEORGE H. RADFORD.

UNIDENTIFIED PAINTING (No. 37).

SIR,—I send herewith a photograph of a picture which was acquired sixty years ago from a Polish nobleman in this country, as security or in payment of a debt. It was attributed to Sir Joshua Reynolds,

but doubt has since been cast on his being the author of the picture. On the removal of the varnish, of which there were no less than three or four coats, it has been suggested that the picture is either one by Gainsborough of his children, or by Richard Cosway, and it bears a strong resemblance to some of the *drawings* by the last-mentioned artist. In colouring and technique the picture is not unlike Gainsborough's portrait of his two daughters in the Victoria and Albert Museum, and the same two children in an unfinished portrait in a private collection. Any information you can give me as to the painter, etc., will be much valued.

Yours truly, E. G. P.



PAINTING OF SAINT BARBARA

UNIDENTIFIED MINIATURE

DEAR SIR, THIS MINIA-
TURE OF THE QUEEN MARY STUART
BUT I AM NOT SURE I DO NOT
know in the least whose portrait it
is: perhaps some of your readers
may be able to identify it. The
colouring is as follows:—Eyes,
blue; wig, white; coat, royal blue;
armour, steel with gold rim;
drapery on right shoulder, gold;
rosette of crimson velvet with
black centre behind left shoulder.

I remain, Sir, yours faithfully,

E. H. M.

QUEEN MARY PORTFOLIO

SIR,—With reference to the
enquiry in the April CONNOISSEUR as to the where-
abouts of the portrait therein given of *Mary Stuart*,
I may inform your readers that, quoting from the
True Portraiture of Mary Stuart by J. J. Foster, the
full-length original painting is in the collection of
the Duke of Devonshire, and is now at Chatsworth.

(39) UNIDENTIFIED MINIATURE



It is known to *cognoscenti* as the
Carlton portrait, and, according to
the authority I have given, it is
more than doubtful if it be *Mary
Stuart* at all. The rendering
shown in THE CONNOISSEUR was
no doubt cut down by the engraver.

I am, Sir, yours truly,

D. K. WOODWARD.

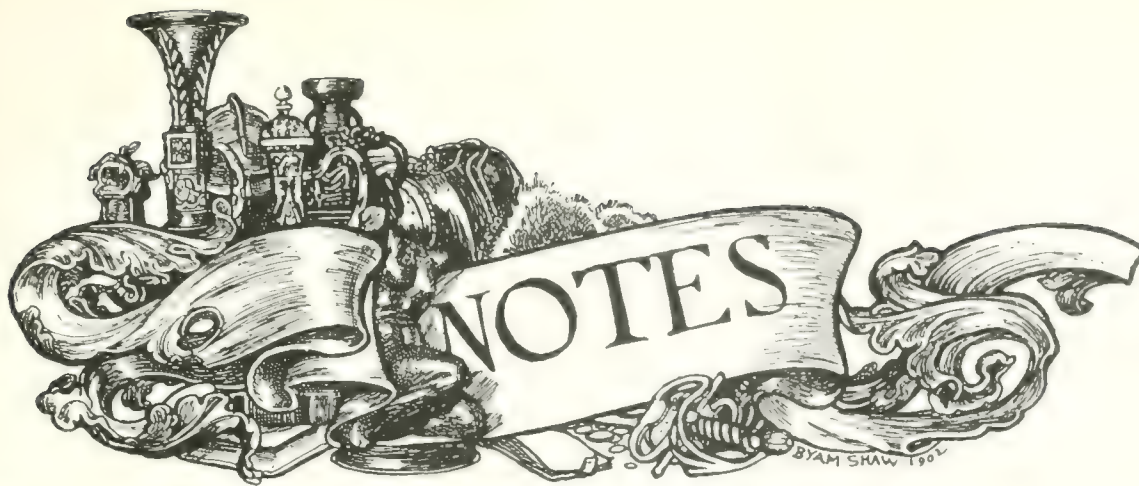
QUEEN MARY PORTFOLIO

GENTLEMEN,—In reply to
above, I beg to inform you that
full details regarding the same will
be found in *Scottish National
Memorials*, Glasgow Exhibition,
1888, or catalogue of Stuart Ex-
hibition. Some very painful things
are said about the portrait—"Not
her at all"; "Zuccherò never saw the queen"; also,
"When Vertue engraved the portrait, he did not
think that it was of Mary"; "nor was Zuccherò the
artist." Further information will be given with
pleasure if needed. No original known to exist.

Your most obedient servant, JAMES CAMPBELL.



(40) UNIDENTIFIED PAINTING



William Adams

WILLIAM ADAMS, one of the most deservedly celebrated of the Staffordshire potters of the eighteenth and early nineteenth centuries, came of a long-established dynasty of craftsmen, his family having

pursued the industry from at least the middle of the eighteenth century. He was Josiah Wedgwood's favourite pupil, and remained his firm friend, receiving a vase as a parting gift from his old master



William Adams

WILLIAM ADAMS. THE FAMOUS POTTER. AFTER THE PAINTING BY M. ROSSING. 1794.

to the standard of his

and assisted Wedgwood in perfecting the famous Jasper ware. When he set up for himself at

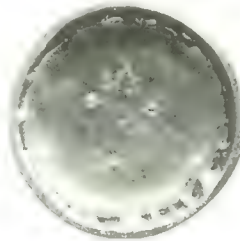
which rivalled that of Wedgwood in its quality, besides basalt, stone-

what should earn him the gratitude of posterity to an even greater extent is the fact that he was the first to introduce into the district the practice of printing from copper-plates. The reproduction of his portrait is made by Mr. William Adams, his descendant, and

the present holder of



JAMES II. SILVER CHOCOLATE POT. CHESTER 1680



MARK ON BASE OF ABOVE

In Mr. Bullen's *THE CONNOISSEUR* there appeared a series of illustrations of examples of antique

**A James II.
Silver Chocolate
Pot, made at
Chester in 1680**

silver plate, and among these illustrations is one of the earliest chocolate pots of which I am cognizant. It was lately in the possession of a well-known firm of silversmiths; it is now in mine. In the letterpress accompanying the illustrations it was described as an American trapot with a hole in the top to let the steam out! It is a piece of such high rarity and interest that perhaps a full and exact description of it and of its markings would be welcomed by *THE CONNOISSEUR*'s readers who are amateurs of antique plate.

The body is vase-shaped, with broad, high shoulders and a short, vertical neck. The spout is swan-necked, bulbous at the insertion and tapering rapidly to the thinness of an ordinary lead pencil. The walnut-wood handle, of normal type, is socketed at right angles to the spout. The cover, detached from the body and secured by a chain to the upper socket of the handle, is a flattened dome, resting upon a flange which projects beyond the circumference of the neck. The centre of the cover is perforated for the admission

of the chocolate whisk, and the aperture is encircled with a low cylinder which is wholly sheathed by a cap of equal elevation surmounted by a small baluster finial. The body is entirely plain: slight reeding is round the base, the upper neck-band and the cap, and a rayed septfoil of heraldic fashion in cut-card work covers the dome around the whisk aperture. The height of the body is 6 inches, and to the top of the finial the height is $7\frac{1}{2}$ inches. The diameter at the neck is 3 inches, at the shoulder 5 inches, and at the base $3\frac{1}{2}$ inches. The gross weight is 18 ounces. Engraved upon the base are the letters *R. W.*, presumably the initials of the first owner and his wife.

The marks are impressed upon the base, and are three in number, viz.:—

1. The warden's mark of Ralph Walley, *R. W.*, the first warden of the Chester guild of goldsmiths appointed after the granting of their new charter by King James II. in 1685.

2. The maker's mark of Nathaniel Bullen, goldsmith of Chester, who began working in or about 1669, *B* in a square. His full initials in this capital script type are upon a paten by him presented to St. Mary's Church, Chester, in 1683. This mark was therefore used by him prior to the date of the charter.

3. A quaint and very interesting mark which would appear to have been adopted by Mr. Bullen subsequently to the granting of the charter and in view of the novel conditions of working and marking consequent thereupon. It is the figure of a bull grazing, with his head turned full-face towards the spectator. Perched upon his back is a hen. The whole forms a rebus (*Bull-hen*) upon the maker's name, *Bullen*. The goldsmiths of olden times, whose names were susceptible of such whimsicalities, appear to have luxuriated in them; e.g., a newt on a tun for *Newton*, a bolt in a tun for *Bolton*, etc. William Mutton, a

leading Chester goldsmith and sheriff of that city in 1583, used a sheep's head as his mark.

In the course of compiling his work, *English Goldsmiths and their Marks*, Mr. C. J. Jackson was so fortunate as to be able to obtain from the official authorities in Chester itself a vast amount of valuable information in regard to plate-working in that city prior to 1701, the date at which the modern history of the provincial assay towns begins. From their researches it appears to be certain that no regular assay was made in Chester, nor any town-mark or date-letter used, until after March 6th, 1683—the date of the charter granted by James II. The most persistent searches have been made, but no evidence has been found indicating their use prior to 1683, in which year a regular assay and the adoption of assay marks seem beyond doubt to have been first established, consequent upon the charter of James II. If this be so, and its accuracy appears to be unimpeached and unimpeachable, the date of this chocolate pot is definitely ascertained as 1686. It cannot be earlier, for Ralph Walley was not appointed warden until that year; and it cannot be later, because in the following year the town-mark and date-letter became obligatory, and were actually affixed, as extant examples show.—H. D. ELLIS.

EASTINGTON HOUSE is a timber-built manor house of an earlier date than any other of importance in

Worcestershire, and was probably built in the reign of Henry VII., the general design being remarkably good. The principal front exhibits several picturesque gables, the upper storey projecting and being supported on traceried brackets; the large boards are richly carved, and the spandrels of the porch have grotesque heads; the dining-hall retains an elaborately carved roof and screen.

In addition to the above, we have gleaned that the entrance archway to the door is described as late fifteenth century, about Henry VII., early Tudor, 1485.

Its disposal is in the hands of Messrs. Whatley, Wing & Co., 2, Arlington Street, Piccadilly, W.

THE 1913 edition of *Bannerman's Military Goods Catalog* is ready for issue. The catalogue, which

incorporates Mr. Francis Bannerman's fifty years of experience in handling and selling weapons of war, and has become an authority on matters of the kind, contains illustrations, descriptions, histories, and prices of arms and weapons of

all kinds. There are about one hundred pages on firearms, sixty pages on swords, fifty pages on pistols, thirty pages on cannon and projectiles, twenty pages on cartridges and powder flasks, fifteen pages on medals, etc. Three editions are published, two on newspaper with paper covers to sell for twenty-five cents and fifty cents, mailed, respectively. The library edition is in regular book-form, with stiff covers, leather-bound back and corners, and gilt title inscription, and sells for \$2.50 a copy, mailed. This edition is limited. Applications should be addressed to 501, Broadway, New York, U.S.A.

MESSRS. PROBSTHAIN'S catalogue of old Chinese paintings, drawings, and books on Chinese art should be in the hands of all those interested in the art of the Orient. It

Catalogue of Chinese Paintings and Drawings

publishers claim that it is the first sale catalogue on Chinese art that has been issued. The price of the catalogue, which is embellished with some excellent coloured plates and numerous illustrations in monochrome, is 6s.

By the death of Mr. Lawrence Wedgwood, who was chairman of the historic house of Messrs. Josiah Wedgwood & Sons, of Etruria, the

Death of Mr. Lawrence Wedgwood

last of the great-grandsons of Josiah Wedgwood has passed away. It was said of the founder of this famous firm "that he converted a rude and inconsiderable manufacture into an elegant art and an important part of national commerce," and all the generations of Wedgwoods have worthily sustained the reputation of their ancestor. The great-great-grandsons who will still conduct the business are Major Cecil Wedgwood, D.S.O., and Mr. Frank Wedgwood.

It is interesting to recall that the name of Wedgwood was derived from a hamlet near Tunstall, which, in the fourteenth century, was spelt Weggewode. Towards the close of the fifteenth century there was a John Wedgwood at Blackwood, near Leek, from whom descended Gilbert Wedgwood, who, about 1612, married a daughter and co-heiress of Thomas Burslem, of the then village of Burslem. They had six sons and two daughters. To the third son, Thomas, was born in 1660 a son, also named Thomas. He was a potter in 1684, and was the grandfather of Josiah Wedgwood. The father of Josiah Wedgwood (also Thomas) was born in 1687, was brought up under his father as a potter, and eventually lived and worked at the Churchyard Works, Burslem.

DEAR SIR, I have the pleasure to write you on the Star
at Great Yarmouth, published in the April Con-

**An Interesting
Elizabethan
Mansion**

NO. 11, 12, stated the death of
Charles I. was determined upon in
"The Nelson Room." This, however,
is not so, as according to tradition the
meeting concerning this historical event was held in the
house No. 4, South Quay, at that time the property
and residence of John Carter, a prominent Presbyterian
leader, and Clarendon, in referring to the matter, says,
"Many secret consultations were held in Mr. Carter's
house, at one of which the death of King Charles was
finally decided upon." The story upon which that
fact is based is as follows:

Extract from

*Traditions of Domestic Architecture in England,
during the reign of Queen Elizabeth, as exemplified in
the interior of the residence situated in the Borough
Town of Great Yarmouth, formerly the Property of John
Carter. By Charles John Palmer.*

The Drawing Room, 4, South Quay.

This is the room in which it is said the death of
Charles I. was determined on, at a meeting held by some
of the principal officers of the Parliamentary army.

The tradition upon the authority of which the story
rests is noticed in a letter written by Mr. Hewling Luson
to Dr. Brooke in 1773 (published in *Hughes's Letters*,
vol. iii., p. 168., in which, after stating that he well
remembered Mr. Nathaniel Carter, who married the
grand-daughter of Oliver Cromwell, he says, "When I
was a boy, they used to show a large chamber in the
house of Mr. Carter, which had also been the house of
his father, in which, as the tradition went, the infamous
murder of Charles I. on the scaffold was finally deter-
mined. A meeting of the principal officers in the army
was held in this chamber. They chose to be above
stairs, for the privacy of their conference; they strictly
commanded no person should come near the room,
except a man appointed to attend; their dinner, which
was ordered at 4 o'clock, was put off from time to time
till past eleven at night; they then came down, took a
very short repast, and immediately all set off post, many
for London, and some for the quarters of the army."

It has been said that the death of Charles I. was
determined on at Windsor, but there is no doubt that
so important a subject of debate would require many
conferences. And it seems certain that one of great
secrecy and importance was held in this chamber, as it
appears by the above letter that the room was shown,
and the same story told, in the time of Mr. Nathaniel
Carter, who must have been aware of the authenticity of
the story, as he was twenty-five years old at the time
when the above-mentioned event is said to have taken
place, the house being then the residence of his father.

The room, too, at the "Star" is called "The Nelson
Room," and it is said that it was so named, because

there (it is known that when at Yarmouth he used
the Wrestlers' Inn in the Market Place), but from the
fact that H. M. Keymer, an artist and a member of the
Society of Friends (known afterwards as "The Friendly
Society," who met in this room once a week), was per-
mitted, after the victory of the Nile, to paint Nelson's
portrait from life (at the "Wrestlers," not the "Star"),
and in 1805, after the battle of Trafalgar, Keymer pre-
sented this portrait to the society, and this led to the
club-room where it was hung being called "The Nelson
Room." This portrait is now in the possession of the
Yarmouth Corporation.

This latter statement does not affect my house, but the
former does, and I should feel obliged if you would
kindly call attention to this fact.

Yours faithfully,

E. R. ALDRID.

THE well-known picture of Charles I. mounted on a
white horse, in the Royal collection at Windsor, is one

of the several equestrian portraits of the
ill-fated monarch by Sir Anthony Van
Dyck, others of which are contained in the National
Gallery and the Louvre. The equerry bearing the
King's helmet is Monsieur de St. Antoine (Duke d'
Esperon). The picture, which measures 10 ft. 6 in. by 8 ft.,
was included in the Whitehall collection of Charles I.,
and after his death was seized by the Parliamentary
Commissioners, and sold with most of that monarch's
effects in 1651, the purchaser being Van Lemput, a
Dutch artist, who paid £200 for it. After the Restora-
tion it was recovered by process of law and replaced in
the royal collection, where it has since remained. A
free translation of the picture was engraved by Pierre
Lombart, the head in the plate being first changed from
Charles I. to Cromwell, and then reversed back again
according to the regime that was in the ascendancy at
the time. The miniature of Thomas Lord Fairfax, the
celebrated Commonwealth General, is the work of Jean
Pettot the elder, the well-known Swiss miniature painter
of the period; of the other miniature both subject and
artist are unknown, and the owner, the Rev. A. P. Goldie
Curwen, will be grateful if any readers of THE CON-
NOISSEUR can throw light on its identity. Two more of
the masterpieces contained in the collection of Mr.
Charles P. Taft are reproduced; the *Picture of the Hon-
orable Mrs. Parkyns*, by John Hoppner, R.A., hangs in
the dining-room of his Cincinnati house; it was exhibited
at the Royal Academy in 1794, and engraved by C.
Wilkin in 1795, and subsequently passed through the
collection of Sir R. W. Levinge, Bunny Hall, Notting-
ham. The lady subsequently became Lady Ranelagh.
The *Portrait of a Young Man holding his hat to his side*,
by Frans Hals, hangs in Mr. Taft's hall. It came from
the seat of Lord Talbot de Malahide, in Ireland. The
plate *Children feeding Ducks* is reproduced from the
charming stipple engraving printed in colours by C.
Knight after W. Hamilton.



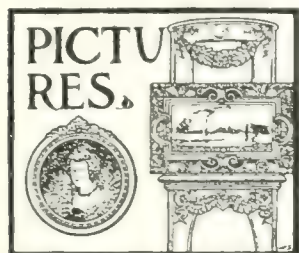
"If ever this nation should produce genius sufficient to acquire to us the honourable distinction of an English school, the name of Gainsborough will be transmitted to posterity in the history of art in the very first of that rising name."

This memorable prophecy, which was made by Sir Joshua Reynolds in his fourteenth discourse, has

been amply fulfilled; probably, indeed, to a far greater degree than the first President of the Academy anticipated. A fine picture by Gainsborough is at the present time the most expensive example of the work of the English school that it is possible to buy. Even the pictures by Sir Joshua himself have been somewhat out-classed in price, for, being the more prolific artist of the two, examples by him are the easier to acquire. At the sale of the pictures belonging to Sir Lionel Phillips, which took place at Messrs. Christie's on April 25th, the high opinion which collectors entertain for Gainsborough's work was shown by his landscape of *The Market-cart*, 47 in. by 58 in.—one of the artist's several versions of a similar theme—bringing the unprecedented price of £20,160. This is the highest price ever realised in an English auction-room for a landscape, though it does not come up to the New York record, £25,800, obtained for Turner's *Rockets and Blue Lights*, at the Yerkes sale in 1910; or the £23,415 which the *Portrait of Mrs. Robertson Williamson*, by Raeburn, brought at Messrs. Christie's in 1911. The *Market-cart* is supposed to be the picture which Gainsborough exhibited at the Royal Academy in 1777, and which was noted by Horace Walpole in his catalogue as being "in the style of Rubens and by far the finest landscape ever painted in England, and equal to the great masters." Fulcher mentions it as being in the possession of Mrs. Gibbons, and highly commends it. The work was included in the collection of the Rev. Benjamin Gibbons, sold at Messrs. Christie's in 1894, when it realised £4,725, until that time the highest price ever obtained for a landscape by Gainsborough.

The other pictures of the English School in the collection did not include any examples of surpassing importance. *A Girl and a Dog*, 29 in. by 24 in., by Sir

Joshua Reynolds, fell to a bid of £997 10s. This was the third occasion on which it had appeared at the King Street auction mart, it having brought £193 5s. at the Wynn Ellis sale in 1876, and £535 10s. at that of the Duchess of Montrose in 1894. *Master Flare*, in white frock with mauve sash, 29 in. by 24½ in., also by Reynolds, realised £283, while five other examples, by or after the same artist, only just exceeded an aggregate of £200. A *Portrait of Mrs. Siddons*, in yellow dress edged with fur, 49 in. by 39 in., by Sir Thomas Lawrence, P.R.A., realised £1,890, while other items included the following:—R. Cosway, R.A., *Portrait of a Lady*, in white dress trimmed with gold muslin and braid, 28½ in. by 23½ in., £215; J. Hoppner, R.A., *Portrait of a Lady*, in black, with a white scarf thrown over shoulder, 94 in. by 57 in., £651; and another of a lady, in white bodice open at the neck, 21½ in. by 17½ in., £546; and G. Romney, *Portrait of Miss Arabella Margaretta Phipps*, in white dress, seated on a red sofa, 29 in. by 24½ in., £819. Belonging to the French School were a few drawings: a pair by F. Boucher of *A Lady in a Garden*, 20½ in. by 15½ in., and *A Lady in a Garden*, 20½ in. by 15½ in., £231 respectively; and a *Portrait of a Lady*, oval, 41 in. by 33½ in., by J. M. Nattier, £162 10s. But the chief attractions of this portion of the collection were three oil pictures by the last-named artist. Count Carl Gustaf Tessen, Swedish ambassador to France, during his stay in Paris, 1739-41, commissioned or bought from Nattier pictures of the beautiful sisters Marianne de Mailly-Nesle, afterwards Duchesse de Chateauroux, and Hortense Félicité Marquise de Flavacourt, a politic way of ingratiating himself with two reigning favourites. The picture of the latter, known as *Le Silence*, 40 in. by 56½ in., represents the latter in a loose dress, fully displaying the charms of her bust, running away with the bow and arrows of Cupid, who lies asleep; and the companion work, *Le Pont du Jour*, 40 in. by 56½ in., shows her sister in similar attire holding a flaming torch and with the morning star above her head. The works brought £4,830 and £3,255 respectively, and Nattier's *Portrait of Lord Brook*, seated before a spinet, 53 in. by 42 in., signed and dated 1741, £3,360. *Summer*, 54½ in. by 44½ in., one of the series of panels executed by Watteau for the Salle Crozat, and representing Ceres with attendant nymphs, brought £651, and a portrait by H. Rigaud of *A French Nobleman*, in armour and a powdered wig, 51½ in. by 38 in., £756. The total realised by the collection



... at the sale of Messrs. Christie, added to the collection of the late John R. Holland, Esq., and other properties, was also held by Messrs. Christie, on April 11th. The most important item was included among "other properties," being furnished by an example of that little-known master, Samuel van Hoogstraeten, one of the many pupils of Rembrandt. Hitherto pictures by this artist have met with but moderate appreciation in the auction room; but on this occasion his picture of *The Interior of an Apartment*, 25½ in. by 29½ in., showing a lady and ... in the room beyond, was the subject of some spirited bidding, and did not fall until the price had risen to £4,410; other pictures, whose owners were not stated, included *The Love Letter*, 31 in. by 39 in., by Boucher, representing two girls with a dog, sheep and peasant boy, which brought £1,260; *The Descent from the Cross*,

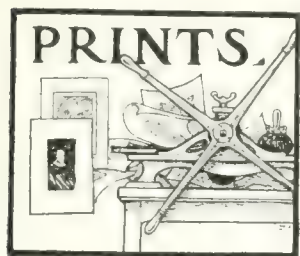
on panel, 13 in. by 9½ in., by H. Met de Bles, which brought £472; and *A River Scene*, on panel, 27½ in. by 38 in., by J. van Goyen, signed with initials and dated 1652, which fell to a bid of £1,155. Amongst Mr. Holland's pictures were the following: George Romney, *Portrait of a Girl in a white dress with blue sash, caressing a dog*, 50 in. by 39½ in., £1,102; R. Westall, *Surprise*, a young lady in white dress, with her hair flowing in the wind, 29 in. by 24½ in., £441; Ph. de Champaigne, *Portrait of a Lady in white dress with pale blue cloak*, 30 in. by 24 in., £325 10s.; J. B. Charentier, *Market Figures*, 18 in. by 23½ in., signed and dated 1767, £367 10s.; J. H. Fragonard, *The Fountain of Love*, 24½ in. by 20½ in.—representing two figures running towards a fountain on which a number of Cupids are playing—£1,050; F. Guardi, *The Dogana*, 13½ in. by 17 in., £504; *Venice*, 13½ in. by 17 in., £504; *An Archway*, 16 in. by 12 in., £714; and *A View in Venice*, 13½ in. by 10 in., £535 10s.; F. Bol, *Portrait of a Lady in black dress, seated, holding a kerchief in her left hand*, 33 in. by 27 in., £861, and *Portrait of a Lady in figured black dress, resting her hand upon the arm of a chair*, signed and dated 1644, 38 in. by 29 in., £945; A. Cuyp, *Portrait of a Lady in a black dress*, signed and dated 1651, on panel, 28½ in. by 23 in., £546; and A. Palamedes, *Portrait of a Lady in black dress holding her gloves in her left hand*, and *Portrait of a Gentleman in black dress and skull cap, holding his gloves similarly*, both signed and dated 1654, 31 in. by 26 in., £546 the pair.

Modern drawings and pictures formed the components of the sale held by Messrs. Christie on April 18th, the former being chiefly derived from the collection of the late T. A. Rogers, Esq. Of these, as an example of slight fluctuation of value, may be mentioned a water-colour by Birket Foster, *A Quiet Pool on the Mole*, 11½ in. by 17½ in., which, bringing £162 7s. at the Birch sale in 1878, now realised £147. Of eighteen drawings by H. G. Hine, the highest price, £189, was attained by *An Old Chalk Pit near Eastbourne*, 24½ in. by 33½ in. Amongst the modern pictures were the following—Sir W. O. Orchardson, *The Four Generations, Windsor Castle*, 1800, 28½ in. by 34 in.—a replica of the large picture containing the portraits of Queen Victoria, King Edward VII., King George, and the Prince of Wales—£420; Peter Graham, *A Norfolk River*, 44½ in. by 72 in., exhibited at the Royal Academy, 1888, £399; B. W. Leader, *A Summer's Day*, 50 in. by 82½ in., £525, and *An Old English Homestead*, 29½ in. by 47½ in., £351, both of which were exhibited at the Royal Academy in the same year; and Sam Bough, *Edinburgh Castle from the Broomfield Hotel*, 1811, by sketch, £210.

On April 8th, some early pictures by Sir Joshua Reynolds, the property of the late Dryden Henry Sneyd, Esq., were disposed of by Messrs. Puttick and Simpson. These included the *Portrait of Elizabeth Lloyd, née Sneyd, wife of the Rev. William Lloyd, of Aston*, wearing an Eastern dress, painted in March, 1757, 30½ in. by 25 in., which brought £756; and a *Portrait of Ann Sneyd*, younger sister of the above, painted as a shepherdess, in April, 1757, 30½ in. by 25 in., which brought £756.

In the Sale Room

The sale of the collection of engravings belonging to Sir Lionel Phillips, Bart., which took place at Messrs.



Christie's on April 21st, provided the occasion of an auction-room triumph for James Ward, who, collectors are now realising, was equally as great a mezzotinter as his more prolific brother William. The highest price hitherto realised by an

engraving by the younger man was £735 obtained for an impression of *Mrs. Michael Angelo Taylor as "Miranda"* in 1911. This figure was now placed entirely in the background, no less than £1,890 being obtained for a fine pair of *The Douglas Children* and *The Hoppner Children*, printed in colour, after Hoppner. For an impression printed in colours from James Ward's earliest acknowledged plate, the *Rustic Felicity*, from his own picture, £262 10s. was obtained, and £315 for a similar impression from his translation of Morland's *Sunset: View in Leicestershire*. The last subject is one possessing several names, for Ward altered the title in a later state of the plate to *A Boy employed in burning the Weeds*, while the original picture appears in the catalogue of the National Gallery as *The Roadside Inn*.

William Ward, when his brother was hesitating whether to give up engraving and wholly adopt painting for a career, strongly urged him to adopt the latter course, and offered to buy and engrave James's pictures. Two of the subjects engraved in pursuance of this suggestion were *Selling Rabbits* and *The Citizen's Retreat*, the latter of which contains a portrait of the father of the two young men, a ne'er-do-well whom their brother-in-law, George Morland, delighted to make tipsy. This pair, in colours, now brought £199 10s. For prints in colour from William Ward's original plates, and those he made after Morland, higher prices were made. Of the former, *Louisa*—a somewhat idealised portrait of Mrs. George Morland—brought £178 10s., while the pair of *Alinda* and *The Musing Charmer*—the latter a portrait of Mrs. Ned Williams, William Ward's eldest sister—brought £262 10s. Among the same engraver's plates after Morland, all printed in colours, were the following:—*The Sportsman's Return*, £120 15s.; *A Visit to the Boarding School* and *A Visit to the Child at Nurse*, £420; *Contemplation*, £102 15s.; *Blind Man's Buff*, £108; *Juvenile Navigators*, £108; *Children Boating*, £152; and *Gathering Nuts*, £131 5s. Other works printed in colours after Morland by different engravers included *St. James's Park*, by F. D. Soiron, £67 4s.; *A Party Angling* and *The Angler's Repast*, by W. Ward and Keating, £220 10s.; *Children Playing at Soldiers*, by G. Keating, £231; *Children Gathering Blackberries*, by P. Dawe, £63; *Rustic Employment and Rural Amusement*, by J. R. Smith, £220; and *The Story of Letitia*, by the same engraver, the set of six plates with wide margins realising the record price of £861.

Like his pupil William Ward, J. R. Smith was an

original artist of no mean ability, sometimes engraving his own works, and more occasionally putting them into other hands for reproduction. Belonging to the former category were the set, *A Maid, A Wife, A Widow*, and *What you Will!* which realised £388 10s.; *Narcissa*, £94 10s.; and *Painting*, £52 10s. The foregoing were printed in colours, and also *Attention and Inattention*, by R. Meadows, £157 10s.; and *The Widow's Tale*, by W. Ward, all after the artist-engraver. Among other fancy subjects in colour were the following:—After Adam Buck, *St. George*, by Roberts, £37 10s.; *Sophia*, by Roberts and Stadler, £58 16s.; *Step by Step* and *First Steps in Life*, by Freeman and Cooper, £44 2s.; *Ride on a Horse* and *Ride on Pick-back*, £44 2s.; and *I could not learn my Book and Have not I learned my Book?* £46 4s.; after Miss Conyers, *Duty and Affection*, by P. W. Tomkins, £110 5s.; after Northcote, *The Fruit Seller and Milk Seller*, by T. Gauguin, £70 15s.; after A. Kauffman, *Cupid Disarmed*, by T. Burke, £75 12s.; after and by Verelst, *A Flower*, with the companion print, £105; and after Hamilton, *The Shepherdess of the Alps*, by J. Egington, £52 10s.

The series of portraits printed in colour included many choice examples. J. Ward's pair of the Douglas and Hoppner children has already been mentioned, and, though none of the other prints ran into four figures, many record prices were made. Some of the Bartolozzi's, especially, realised phenomenal amounts; thus the competition for a proof of the *Hon. Miss Bingham*, after Reynolds, was prolonged until it fell to a bid of £514 10s. Other plates by the same engraver and after the same artist included *Countess Spencer*, £283 10s.; *Master Leicester Stanhope* ("Sprightliness"), £157 10s.; *Jane Countess of Harrington and Children*, £315; and *Lady Smythe and Children*, £294. After R. Cosway were the following subjects by J. Conde:—*Mrs. Tickell*, £96 12s.; *Melania* (Mrs. Robinson), £63; and *Mrs. Fitcherbert*, £54 12s.; *Mrs. Duff*, by J. Agar, £52 10s.; after J. Downman, *Mrs. Siddons*, by P. W. Tomkins, £115 10s.; and *Miss Farren*, by the same, £47 5s.; *Viscountess Duncannon* and *The Duchess of Devonshire*, by Bartolozzi, together £99 15s.; and the *Duchess of Richmond*, by T. Burke, £99 15s. The mezzotint of *Lady Louisa Manners*, by C. Turner, after Hoppner, brought £336; and the *Countess Cholmondeley and her Son*, by and after the same, £402 10s. The Kneller's mezzotint of *Lady Hamilton as "Bacchante"*, after Romney, realised £315; while other plates in colours included the following:—*Commodore Sir Nathaniel Dance*, by and after J. R. Smith, £78 15s.; *Lord Nelson*, after Sir W. Beechey, by R. Earlom, £78 15s.; *The Spinster* (Lady Hamilton), after Romney, by T. Cheeseman, £136 10s.; *Sylvia*, after Peters, by James Walker, £136 10s.; and *Miss Elizabeth Laura Russell*, after Owen, by H. Meyer, £141 13s.

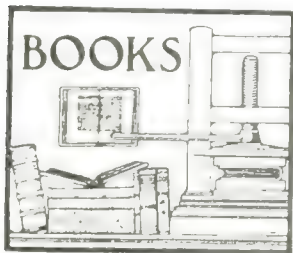
The mezzotints in black and white in the collection were not numerous, and though they included several highly attractive subjects, the impressions of these were not of a sufficiently superlative quality to tempt connoisseurs to indulge in record breaking. The following were amongst the highest prices realised:—after Sir Joshua Reynolds, *The Duchess of Rutland*, by Valentine

British states, after Lavreince, by W. D. Kneller, 1st state, 27 ss.; and *Mr. Canning*, by L. R. Smith, 1st state, 27 ss.; *John Bull and Canning*, after Sir T. Lawrence, by L. R. Smith, 27 ss.; and *Lord John and Lady Anne Russell*, after George Romney, by J. R. Smith, 27 ss.; and *Lord John and Lady Anne Russell*, after Van Dyck, by J. R. Smith, 27 ss.

There are too many competitors in France for the fine engravings in colour of the eighteenth-century French School to allow them to be often seen to great advantage in an English auction-room. Sir Lionel Phillips had, however, accumulated a number of fine specimens, and the prices realised bore testimony to his discernment. The largest individual amount was attained after some spirited competition by an impression of *Les Deux Baisers*, by and after Debucourt, which was bid up to £630; *L'Indiscretion*, after Lavreince, by F. Janinet, realised £262 10s.; *L'Aveu Difficile*, £147; and *La Comparaison*, £136, both by and after the same; *L'Escalade, ou Les Adieux du Matin*, £283; and *La Promenade Publique*, by and after Debucourt, £273; *Princess Wilhelmine de Prussie*, after Hentzi, by Descourtis, £110 5s.; and the same, at a later age, £183 15s. The examples in black and white of the same school included *L'Innocence en Danger*, after Lavreince, by Coquet, proof before all letters, £115 10s.; *Les Sabots*, after Lavreince, by J. Couché, proof before letters, £78 15s.; *L'Heureux Moment* and *La Consolation de l'Absence*, after Lavreince, by N. de Launay, £99 15s.; and *L'Assemblée au Salon* and *L'Assemblée au Concert*, after the same, by Lavreince, £115 10s.

At Messrs. Christie's on April 15th among a number of engravings disposed of included the following:—*Rt. Hon. George Canning*, after Hoppner, by J. Young, proof before all letters, sold for £152 5s.; the *Hon. Mrs. Stanhope*, after Sir J. Reynolds, by J. R. Smith, 1st state, £73 10s.; *The Countess of Oxford*, after Hoppner, by S. W. Reynolds, printed in colours, £420; and *Mrs. Siddons and The Duchess of Devonshire*, after Downman, by Bartolozzi and Tomkins, printed in colours, together £162 15s.; and *Paola and Francesco*, after J. R. Smith, by W. Ward, printed in colours, £84.

The engravings during the month were not of exceptional interest. At Messrs. Christie's on April 9th



Horace Walpole's copy of the second folio of Shakespeare, second impression, printed by Thomas Cotes for Robert Allot, 1632, calf, brought only £20, though containing the celebrated letter-writer's book-plate as

R. Ackermann's *Microcosm of London*, 3 vols., *Histories of the University of Oxford*, 2 vols., *Westminster Abbey*, 2 vols., and *Colleges and Schools*, together 10 vols., coloured plates, with original wrappers bound in, complete with the exception of the portraits of the founders, ½ mor. t.e.g., 1812-16, sold for £70; *Bacon's Essays*, printed by John Haviland, 1625 (the first edition, containing 58 essays, and the last published in the life-time of the author), old cf., sm. 4to, £21, against £28 that a similar copy fetched at the Huth sale; Cervantes' *The History of Don Quichote*, translated by Thos. Skelton, the first editions of both parts (published in 1612 and 1620 respectively), 4to, cf., £42, against £51 at the Huth sale; a first edition of the authorised rendering of the Bible, with the two engraved titles, printed by R. Barker, 1611, containing the "She" reading in Ruth iii. 15—the "He" version, of which a copy appeared in the Huth sale, is believed to be the earlier of the two—in the original binding, with the royal arms on the sides, brought £52; and a collection of Whittington's grammatical tracts, mostly in first editions, and containing the rare first tract printed by John Scolar at Oxford, 1518, bound in 1 vol., mor., by Roger Payne, sm. 4to, £105.

The collection of book-plates formed by the late Robert Day, Esq., were sold by Messrs. Sotheby on April 18th, the most important contribution to the total realised—£237 2s.—being made by a series of 208 book-plates, by C. W. Sherborn, dating from 1879 to 1910, which brought £24; a series of thirty by H. S. Marks went for £2 4s.; and sixty-seven by E. D. French for £6.

At Messrs. Christie's on April 16th a collection of old English plate, the property of an anonymous owner, was dispersed at good prices. A William and Mary porringer and cover, with Chinese figures and branches, 8 in. high, 7 in. diam., 1688 (maker's mark H.S., monogram in an oval), weighing 45 oz. 5 dwt., sold at the rate of 205s. per ounce; a



Charles II. silver-gilt flagon, with cylindrical barrel, flat cover, on spreading skirt foot, 12 in. high, 1674 (maker's mark M., with a fleur-de-lys and two pellets below in shaped shield), weighing 66 oz. 1 dwt., at 130s. per ounce; a Charles II. small plain porringer, with shaped sides and scroll handles, 3 in. high, 3½ in. diameter of lip, 1684 (maker's mark P.M., with mullet above and fleur-de-lys below), weighing 5 oz. 18 dwt., at 175s. per ounce; and a Commonwealth small plain tankard, with flat cover, scroll handle and bifurcated thumb-piece, the foot moulded, 5½ in. high, 1659 (maker's mark R.S., with cinquefoil above and below), weighing 17 oz. 15 dwt., at 175s. per ounce; while six William and Mary rat-tailed spoons with notched lop handles, 1694, brought £62.

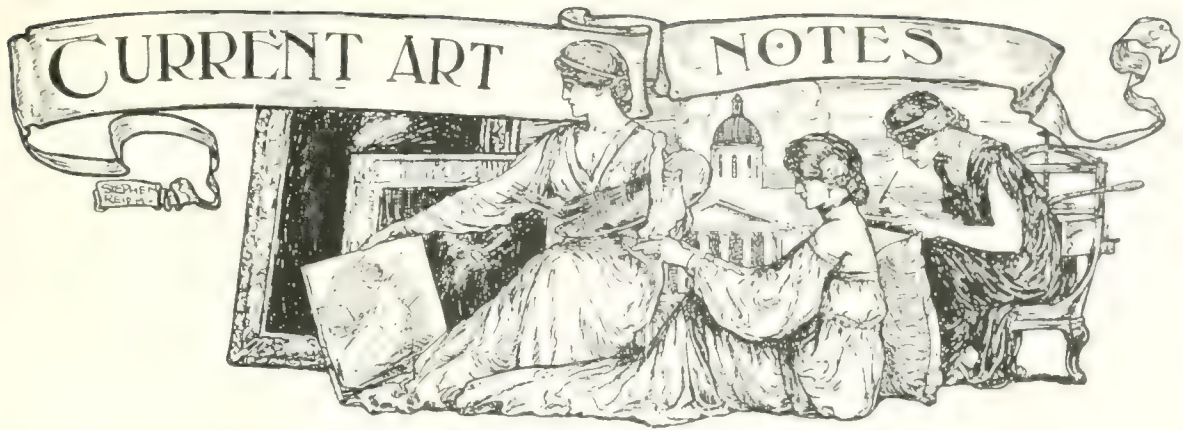


PORTRAIT OF THE HON. MRS. PARKYNS

BY JOHN HOPPNER, R.A.

In the collection of Mr. C. P. Tait





THE one hundred and forty-fifth exhibition of the Royal Academy marks a stage in the conflict between the followers of artistic traditions and those who are seeking to replace them by new ideas. The latter are perhaps more consistent with the spirit of the age, which is one of unrest—not the unrest originating from the stirring up of those fundamental emotions which form the very being of the people, but one coming from no deeper passion than a craving for novelty, and finding its expression less in consummated achievements than in a search for new

The Royal Academy

sensations. Such a spirit is destructive in its influence. We find in the art and criticism inspired by it little creative faculty; old traditions are being rooted up, and no others worthy to be set in their place have been formulated. Thus the moderns in their quest for novelty have largely tabooed those themes the obvious beauty or literary associations of which recommended them to the artists of earlier generations. Art is the poorer for these eliminations; its range has become more limited, and instead of modern life being more perfectly recorded, painters of the new school are tempted to disguise its



LOVE'S GARDEN. FROM THE PICTURE BY J. M. W. TURNER. EXHIBED AT THE ROYAL ACADEMY, 1841.

our contemporaries by denoting them with common and even generic epithets which would only be the mark of its aspect to posterity.

The Academy is not generally yet influenced by the modern movement. Of recent years the historical and generic types which have formed a prominent feature in its displays, have been largely eliminated, and the exhibition has become more and more confined to landscapes, portraits, and representations of modern life destitute of literary sentiment. In the present exhibition a slight reaction against this state of things is apparent. Portraiture is not so strongly predominant as usual, and, despite the absence of works depending upon their attraction for their eccentricity of execution, or the problems which they present for solution, the display, as a whole, is fully as interesting as usual.

In the first gallery a reminiscence of the past is afforded by Mr. Marcus Stone's new and smaller version of *In Love*, the original of which was exhibited at the Academy in 1888. It is a type of work rather popular than great, yet Mr. Stone's versions of eighteenth-century romance, thoroughly English in their feeling, and marked by pleasant colour and pretty sentiment, were not among the least attractive productions of Victorian art, and their charm outlasts that of far more pretentious work. Mr. Charles Sims, another artist who is concerned with the presentment of his own fancies rather than with the realisation of present-day life, is represented in the same gallery by two of his finest works, which were unfortunately not completed in time for their descriptions to be included in the forecast of the Academy which appeared in last month's CONNOISSEUR. The first of these, *The Heart and the Wheel*, has been purchased on behalf of the Chantrey Fund, and forms one of the few additions to the collection at the National Gallery of British Art against which no objection has been raised. Mr. Sims's technique has decidedly gained in strength, and he records his delightful visions in more corporate substance than formerly. The scene is one of the artist's beautiful phantasies—a Madonna-like figure occupying the central position with little children gathered near her, while further away are a group of beautiful maidens, who might typify the Three Graces, and a ring of dancing boys, while solemn-looking pines rise up behind against a clear, deep, ambient sky. The artist's other work, *Why then are the flowers so fair?*, shows in the springtime and all the delightful forms of young life that pertain to it.

Mr. Clausen, in *Waiting for the Spring*, invests the dingy backyards of a number of commonplace London houses with the beauty that comes from sunlight and atmosphere. In *The First-born* of Mr. Claude F. Barry the painting of the sunlight flooding the interior of the room also forms one of its most attractive features. Mr. W. J. L. Barry's *Land of Beauty*, *Let us go to the Mountains*, and *Wales*, are pictures of Welsh scenery, while the pleasing *Sussex Common*, by Sir E. A. Waterlow, has already been described. The portrait of *Mrs. E. Wynne Chapman*, by Mr. J. J. Shannon, is one of the most successful of the portraits of the present, and perhaps the most successful. More than any of his

contemporaries, Mr. Shannon gathers his inspiration from the eighteenth-century English masters, following them in their fondness for outdoor backgrounds and their delight in beautiful colour. He has, however, handicaps to contend with to which they were not exposed, among them being the necessity of rivalling the record of the camera in securing a lifelike presentment of his sitters. From different portraits of the same individuals which have been handed down to us, one would say that little effort was made by the older painters to reproduce exact delineations of their subjects. Hoppner, indeed, when painting one of the fairer sex, is said to have been content to first set down a beautiful figure on canvas, which he gradually altered until some likeness to his sitter appeared on the canvas, when he immediately stopped, fearful of spoiling the effect of his picture if he worked longer on it. Mr. Shannon's faces are somewhat over-elaborated in comparison with the fluent handling of the remainder of the canvas, a fact which slightly mars the pictorial effect of his conceptions. Yet, despite this, he is among the few living artists whose portraits can be wholly enjoyed as pictures and do not depend for their attraction on the personality of their subjects. In the portrait of Mrs. Chapman, already mentioned, and the ones of *Miss Florence Henderson*, *Lady Ashley St. Ledgers and her Son*, *Mrs. Hope*, and *Her Grace the Duchess of Rutland*, Mr. Shannon realises the twentieth-century type of beauty with much of that charm and fascination which Gainsborough and Reynolds showed in rendering the corresponding type of a century and a half earlier, and perhaps with something more than their truth. Mr. G. Spencer Watson is another artist whose portraits are invested with pictorial charm; his work, however, is not so thoroughly typical of the age he paints, his subjects showing almost as much affinity to Boccaccio's Italy as to present-day England. His *Portrait* in the first gallery represents a fresh-complexioned lady in a dress, closely fitting to her figure, striped vertically with broad bands of black and white patterned with leaves. The green robe on which she is seated, a leopard skin draping the couch, and some brightly hued fruits, provide poignant notes of colour which tell out against the dull gold background. The colour-scheme is highly effective, so effective indeed that the work hardly suffers from being skied, which is the only excuse that can be found for elevating such an original and powerfully painted work above the line. Sir Hubert von Heikomer's portrait of *Sir Berkeley Moynihan* is also contained in this room. There is little colour shown in the work, for in this and the other examples of the artist—among which may be mentioned the portraits of the *Hon. Mr. Justice Bargrave Deane* and *Lord Shuttleworth of Gawthorpe, P.C., LL.D.*, *Lord Lieutenant of Lancashire*—the artist has painted his subjects in dark costumes and set them against black, or almost black, backgrounds. This arrangement, by concentrating the whole interest of the picture on the face of the sitter, demands that the latter shall be set down with sufficient force to compensate for the absence of subsidiary attractions. Sir Hubert succeeds



LORD JENNYNSON BY FRANK SHORT, AFTER G. F. WATTS AT THE ANNAN GALLERY
FROM THE MEZZOTINT PUBLISHED BY ROBERT DENTHOLME

in doing this. More than any other living academician, he appears to grasp his sitter's personality, and render not merely the outward semblance, but also the image of the soul that lies behind. Among other pictures which should be noted in the first gallery are Mr. John S. Sargent's *Rose Marie*, a portrait study set down with his usual directness and force; Sir P. Burne-Jones's carefully painted likeness of *Sir Edward Elgar, O.M.*; and Mr. George Wetherbee's *The Wave*, a graceful rendering of girlhood.

The second gallery contains Mr. Arthur Hacker's *The Little Mother*, which has been already described; a broadly painted and effective snow-scene in *Westmorland*, by Mr. R. Gwelo Goodman; and a highly wrought and smoothly painted picture of *The Boyhood of Alfred the Great*, by Mr. E. Blair Leighton, more distinguished for its prettiness of sentiment than its forceful execution. Mr. S. J. Lamorna Birch is represented by a low-toned landscape, *The North of Sweden*, the interest of which is concentrated more on the finely rendered sky than on the dreary expanse of country which lies beneath. The chief

attraction of the room, however, will be found in Mr. John S. Sargent's *Hospital at Granada*. Probably no other living artist could have painted the scene as well; but the question arises, Was it worth the painting? As a truthful transcript of modern life it vies with Mr. Frith's *Derby Day*, and is rendered with a strength, breadth, and directness that the latter artist could never have attained. Mr. Frith, however, even at the cost of absolute realism, would have invested the scene with some dramatic picturesqueness. Mr. Sargent has not attempted this; his picture is as bald a statement of facts as ever appeared on a picture postcard. The facts, it is true, are splendidly recorded; the prosaic details of the arcaded cloister, which forms the subject of the picture, the play of sunlight about it, and the various figures—visitors and patients—are all set down with the same unflinching realism. It is magnificent, but it is hardly art—or at least art of the kind which Mr. Sargent is competent to give us. Once more one must deplore him using the most sentient brush of modern art to record themes which could be almost as well expressed

One has never been able to fathom the reason why a picture ceases to be a work of art directly it presents a record of some event, whether real or imaginary, which is chronicled in literature. To be strictly logical, one should exclude for this reason most of the antique Greek statuary and early Italian pictures from the higher realms of art; the one is chiefly concerned with presenting the semblances of imaginary gods and heroes, and the other in illustrating anecdotes taken from the Bible and various sacred and profane legends. The sole method in which a picture of this kind can be judged is, does it depend for its attractiveness on its artistic merits or the interest of the anecdote it portrays? In the case of the example by Mr. Seymour Lucas the attraction decidedly lies in the former. The anecdote, indeed, is merely an excuse to afford a theme for a seventeenth-century costume picture—a period which the artist advisedly prefers to that of our own day, as affording him a more congenial field for his talents. He has told the anecdote so well that, if we knew nothing of the personages represented, we could at least tell the respective parts they are playing, the craftsman, with a dignified consciousness of his own worth, negotiating with the suave intermediary while the Grand Duke is seated, careless of their chaffering, his hat set firmly on his head, truculent and egotistical in his bearing. But the great merits of the picture lie in its certain draughtsmanship and fine colour. The figures are well drawn, finely posed, and set in an atmospheric environment, the light falling on them from windows shown at the side of the picture, and flooding the picture with clear, cool luminosity, while the tone of the work is well sustained and harmonious. Next to this is a second example by Mr. Fred Roe, entitled *For those at Sea*, representing a picturesque group of Dutch peasants kneeling before the communion rails of a church, and marked by firm drawing and pleasant colour. Mr. Joseph Farquharson's *Winter reigneth o'er the Land*, though a snow-scene, neither contains the sheep nor is lightened by the sunset glories which the artist usually introduces into his work of this character. It shows a country road going over a stone bridge, and backed by some farm buildings. The colouring is strong and sincere. Sir E. J. Poynter's *At Low Tide*, and *The Schillerhorn in Winter*, by Sir E. A. Waterlow, have already been described. *The Glove*, a pleasing representation of a fine collie, is by Mr. Briton Riviere, and a good tonal rendering of *Night in a Swiss Valley* by Mr. B. E. Leader. In this gallery Mr. John S. Sargent is represented by two pictures—*Spanish Gipsies*, a group of picturesque vagrants set in the strong sunlight which the artist alone seems to have the gift to express with such ease and consummate mastery; and *Weavers*, an interior scene, in the same gallery, forms a strong contrast to this in its scheme of light and shade, the latter strongly predominating, but being relieved by a brilliant splash of sunlight coming through a window which is almost dazzling in its intensity. Mr. Stephen Reid, in his *Myrmidon of Henry VIII.*, a richly coloured costume picture, though still under the influence of the late E. A. Abbey, shows greater strength

and individuality in his expression. Two powerful landscapes by Mr. H. W. B. Davis of *Junction Pool, Elan*, and *Wye, Radnorshire*, are marked by true and poignant colour full of sunlight, but set down somewhat crudely.

To attain a full representation of the range of J. M. W. Turner's water-colour art would necessitate borrowings from the national collections, for the Drawings by artist's sketches and the impressionistic memoranda made during his J. M. W. Turner latter years are almost wholly in the keeping of the authorities at Trafalgar Square and Millbank; but for a representation of the artist's finished works in water-colour—those he made to sell and considered fitting for public exhibition—it would be almost impossible to get together a more adequate display than that shown at Messrs. Agnew's Galleries (43, Old Bond Street). The examples ranged in date from 1790 to 1843, thus covering Turner's career from the time he was a boy of fifteen until he had reached the age of sixty-eight. Belonging to the former year was a representation of *The Archbishop's Palace, Lambeth*, the first work that the artist contributed to the Royal Academy, in the catalogue of which its authorship was ascribed to T. W. Turner. In its composition the work shows wonderful precociousness, the artist having boldly placed the palace in the background and provided a foil for its dignified façade by introducing a group of picturesque but far more humble buildings in front, set at such an angle that their lines direct the eye to the principal component of the artist's theme. The early date of the drawing is evidenced by the windows of the houses showing no reflected lights, an innovation which Turner initiated later, and which has since been universally adopted by architectural draughtsmen. The artist's progress from topographical exactitude to the loftiest phases of imaginative art could be traced through such drawings as *St. Lawrence, Evesham* (1793), *Malmesbury Abbey* (1794), and *Tintern Abbey* (1795), in which emphasis was laid upon architectural details, and colour suggested rather than expressed. From these to the *Norham Castle: Summer's Morn*, of 1798, one of the earliest of the many representations he made of this favourite subject, there is a marked advance. Instead of thin washes of blue, brown, and yellow, more or less conventionally applied, full depth of colour is attained, limited, indeed, in its range, but fully adequate to express the deep, low-toned effect that Turner desired to realise. The *Snowdon Afterglow* (1805-10) was somewhat similar in tone, but showed higher poetical insight; while the *Chamounix, with Blair's Hut on the Montanvert*, of about the same date, marked the awakening of Turner's colour-vision which originated with his first tours to the Continent. From this period onwards the works showed growing mastery and were represented by a series of superb examples. To discriminate between the beauties of these would require longer space than can be afforded; one can only say that of Turner's best drawings of his best periods a display was gathered together which is hardly likely to be repeated.

with the spirit of his adopted country as Mr. R. G. Meyerheim, a Prussian by birth and Dutch by training, who is showing at the Carroll Gallery (10, George Street) a collection of water-colour

Country Side. These drawings are wholly English in their conception, feeling, and execution, and show the sweetness and charm of the country-side with an intimacy of perception that is vouchsafed to a few. Mr. Meyerheim paints figures and landscape with equal facility, combining the two in the same theme in the manner of Fred Walker, whom he often recalls, more especially in his smaller works. His colouring is tender and delicate, and delightfully fresh. Among his most effective works are *From gathering flocks he sits 'neath flock, To Lowland Pasture, Morning*, and *A Sunny Morn'g Morning*.

A COLLECTION of interesting lithographs by Mr. Frank Brangwyn, A.R.A., and some modern German artists, is on view at the galleries of the Berlin Photographic Co. (149, New Bond Street). Mr. Brangwyn's bold and powerful technique is admirably adapted for lithographic expression, and the work shown, which includes some of his best examples in the medium, worthily exemplifies his range of expression in black-and-white. Amongst the Continental artists represented are Professors Max Liebermann, Carlos Grethe, and Schmoll von Eisenwerth.

At the Leicester Galleries (Leicester Square) Messrs. Ernest Brown and Phillips showed the latest cartoons by Mr. Max Beerbohm, who showed that his wit had not lost its barb. Some of the best things shown concerned the fortunes of members of the Liberal Government. Sir Edward Grey in the embrace of the Russian bear was almost tragic in its intensity of expression, but the drawings of the ministers of the Crown imploring "Sir Rufus Isaacs to tell them if he knows of any stocks which they could buy without fear of ultimate profit" was conceived in a lighter key, and most of the hits at political and social celebrities were admirable pieces of playful wit. At the same galleries the water-colours of Surrey by Mr. Sutton Palmer showed pleasant feeling and good colour; a number of them were somewhat over-laboured, but others—the moor-scenes more especially—were painted with a delightful sense of ease and freedom.

running nearly one hundred and four miles within the hour on the Brooklands track the first time that over one hundred miles has been covered within the time has been issued by Messrs. Clement Talbot, Limited, Barby

Road, Ladbroke Grove). The brochure is excellently got up, and the illustrations, reproduced from photographs, give a vivid idea of the wonderful speed that the car attained.

WHILST all forms of Oriental porcelain possess attractions to the collector and connoisseur, one is justified in ascribing to the blue-and-white Kang Hsi the china beloved by Whistler and Rossetti—a special fascination due, perhaps, to its coloration, recalling in its poignant contrast and depth of tone that aspect of nature most grateful to the sight, the azure and white of a summer sky. At Messrs. W. Dickinson & Son's (108, Wigmore Street, W.) a collection of choice pieces of this beautiful ware is now on exhibition. It was accumulated by an amateur in Holland, formerly the great European centre for blue-and-white china, the latter being largely exported there in the seventeenth century, and until lately many fine pieces could be picked up in the country. This condition of things no longer prevails, and the collection must be looked upon as evidence of the past rather than the present affluence of the Dutch in such possessions. It is especially rich in fine cabinet pieces, all of which are in pristine condition. Amongst them may be noted a pair of wine-bottles of uncommon shape, with handles and projecting spouts decorated with heart-shaped panels in blue over a blue network on a white ground; others with tall bulbous necks; hawthorn jars, tall vases quaintly decorated with dogs and ribbons, pear-shaped bottles, and many other pieces ranging in height from an inch or two to several feet.

WE are able to announce that the interesting collection of pictures and *objets d'art* belonging to the late Lady Dorothy Nevill will be dispersed at Messrs. Christie's on July 15th next. There should be keen competition for the possession of many of the interesting pieces which ornamented and furnished her reception rooms—the meeting-place for half a century of all the notabilities in politics, science, and art, who came to pay homage to one of the most charming of London hostesses. Lady Dorothy was a contributor to THE CONNOISSEUR from its commencement, taking a genial and sympathetic interest in all matters pertaining to art and collecting generally, and from time to time lending many of her most beautiful specimens for illustration in the magazine; and in her death we have to deplore the loss of a great lady and a sincere friend.

WHEN Lord Leighton visited Damascus in 1873, in the Street called Straight—the same in which St. Paul lodged when he was visited by Ananias after his conversion, and probably the oldest thoroughfare in the world—he found a very beautiful Syrian house, the courtyard of which he sketched on the spot and subsequently immortalized in his picture of *Old Damascus: Jews' Quarter*, exhibited

at the Royal Academy in the following year. Shown in this picture are the outer doors of three rooms, the interiors of which—entirely unrecorded on the canvas—are among the most ornate examples of seventeenth-century Mahomedan domestic art now in existence. These gorgeous interiors were not destined to remain much longer in their original position. Shortly after Leighton's visit, one of the trio, including the doors, panelled walls, ceilings and divans, was transferred bodily from Damascus to England by the firm of Messrs. Vincent Robinson, and erected in their galleries (34, Wigmore St., W.), by the late Sir C. Purdon Clarke. This interior was subsequently secured by the authorities of the Victoria

the walls have been omitted. The resetting of the room, however, has been so tastefully and dexterously performed, no new panelling whatever having been introduced, that little of the original effect has been lost. The walls are surmounted by a frieze which ends in a projecting cornice, a little over twelve feet above the ground, above which is a recessed border of white wood, fifteen inches in height, while the whole should be surmounted by the elaborately-painted ceiling, for which at present a plainer but not unsightly substitute is provided. The walls are broken by a couple of windows, barred across with grills of painted woodwork, and two recessed niches hung with shelves, on one of which



"FROM GATHERING FLOODS HE SAVES HIS FLOCK"

BY P. MALLERUM, P.E.

AT THE CARROLL GALLERY

and Albert Museum, South Kensington, and now is included among the treasures there. In the early eighties Messrs. Vincent Robinson managed to secure the other two rooms and brought them over to England. The smaller of these is dated the year 1100 of the Hejira—A.D. 1689—and the larger belongs to a period of about fifty to a hundred years earlier. An illustration of a corner of the latter, as it is now set up in Messrs. Vincent Robinson's galleries, is given in the present issue of *THE CONNOISSEUR*. The green door shown in Lord Leighton's picture is still a part of it, the outer front simply but tastefully decorated with raised rectilinear patterning on the wood, the inside being lacquered over to comport with the interior of the apartment. This is decorated with a richness and profusion of brilliant coloration which recalls the descriptions in the *Arabian Nights*. The room as originally constructed formed roughly a square, the sides of which were each a little over fourteen feet in length; but owing to the exigencies of space the woodwork has been temporarily set up in the form of a longer and narrower apartment; for this reason, too, the original ceiling is shown in another place, and the divans which were formerly ranged round

might be set the rose-water bowl in which a visitor might perform his ablutions. Every inch of the wall-space, including the back of the recesses, is adorned with rich lacquer in many colours. The ground-work of this is silvered, which endows the tints laid upon it with a subtle irradiance and luminosity very beautiful in its effect. The ceiling is flat, its surface being decorated in the centre with a wreath of flowers, from which depend four pendant sprays, and being encircled with a broad floral border with shaped floral corners. Immediately below the ceiling is a band of white wood, about fifteen inches deep, partly concealed by a projecting cornice a little over eleven feet from the ground. Under this comes a deep frieze, in the painting of which the artist has been hampered by the Mahomedan law prohibiting the reproduction of any form of life. This has induced him to adopt a quaint but highly effective procedure. He has depicted on the frieze the Abana and the Pharpar, the far-famed rivers of Damascus, not as they appeared in the time of Naaman the Syrian, but as they were in the sixteenth century, the palmy period of Mahomedan power, their banks dotted with tall-domed mosques and merchants' palaces, and their

waters crowded with many oared boats. The buildings, boats and oars are minutely set forth, but the oarsmen and all signs of animal life are omitted, so that the boats appear to be moving without hands—a curious but not unsightly effect. It is less, however, in the frieze than on the panelling below that the painter has lavished the resources of his art. The ground of all the woodwork, except in one instance, is of dull gold lacquer, rich and luminous in tone. Each panel is painted either blue or blue green, in raised gesso duro, in which are let in medallions decorated with either architectural subjects or groups of fruit or flowers; while every inch of the adjoining woodwork at the sides is adorned with floral designs, and over them are painted pious aphorisms in Arabic. Included among the representations are various fruits, such as apples, strawberries, pomegranates, and others mentioned in the Bible; but the prevailing decorative motif is the rose, which is repeated again and again in the borderings. One of the panels has a ground-work of ivory, which introduces a distinct and beautiful note in the colour-harmony. The latter is marvellously rich and sustained, the underground of silver permeating it throughout with a jewel-like luminosity and transmuting red lacquer into a beautiful dull red gold, and lightening the blues and greens with iridescent tone.

MONSIEUR HENRI MARTIN, in the fine though hardly fully representative collection of his works shown at the Goupil Gallery (Messrs. William Pictures by
 Henri Martin
 Marchant and Co., 5, Regent Street), appeared rather as the chief of the French *tribriste* painters than as a great decorative artist. In the latter rôle he has consummated some of the finest of modern decorations in the Capitol of Toulouse, the Hotel de Ville of Paris, the Sorbonne, and other of the French public buildings, but at the Goupil Gallery the pictures shown were almost wholly concerned with the realisation of objects and scenes illuminated by intense sunlight. The artist's portrayal of such themes was wonderful in the degree of illusion he attained in transferring the effect of brilliantly refulgent atmosphere to canvas. The largest of his pictures, *St. Louis at Poitiers, en Automne*, when viewed from a sufficient distance away, had the appearance of actual life. To attain such an effect is, perhaps, not the highest type of art; but to attain it without losing any of those beauties which one associates with a less realistic style of painting is a feat of which few artists could boast. M. Henri Martin is capable; and this work wonderfully reposeful in its feeling—with its beautifully grouped figures, vivid but true coloration, and lambent, sun-laden atmosphere, must rank as one of the greatest technical achievements of modern art. In many of the smaller works similar effects were attained, and, indeed, the repetitions of dazzling sunlight would have been almost monotonous in their brilliance had not the artist widely varied the themes which he set down on canvas not confining himself to figure subjects, but giving also beautiful renderings of landscape and architecture. Amongst the latter were some pictures of Venice clothed

in the brightest of colours, but all superbly harmonised; and many French scenes, marked by breadth and generally distinguished by nobility and dignity of composition. In his portraits M. Martin showed that it was possible to realise the characterisation and personalities of his sitters without weakening the pictorial unity of his design. As an example of this may be taken *Mon Portrait* (lent by the Musée du Luxembourg), in which the bright iridescence of the sun-flooded atmosphere seemed happily in accord with the buoyancy and joyousness expressed in the figure of the artist; whilst his *Portrait de mon fils, Jacques*, another work of the same character, was equally successful. The exhibition was highly interesting as giving to the English public a representation of the art of one of the most original of living French masters.

ONE of the most beautiful and interesting society events of the season will be the Historic Costume Ball, entitled "A Fête at Versailles," to be held at the Royal Albert Hall on Thursday, June 5th, 1913, under the special patronage of Their Majesties the King and Queen and Queen Alexandra, and H.R.H. Princess Christian, the proceeds of which will be devoted to the Incorporated Soldiers' and Sailors' Help Society. All visitors must be in costumes worn between the years 1646 and 1793. The most picturesque event of the evening will be the reception held by Louis XIV. of various European and Asiatic sovereigns and their courts, all of whom will be dressed according to the costume in the year 1680 of the various countries represented. Lady Arthur Paget is organising the group "The Court of France," and the Countess of March the group "The Court of England." For the decoration of the hall a scheme of white, gold and blue has been selected, silken banners embroidered in fleur-de-lys being hung at intervals round the hall.

THE enhanced attractiveness of old furniture, not merely to collectors, but to householders, who a few years ago would have been content with contemporary work, is shown by the large increase in the number of establishments where it is offered for sale, either alone or in company with modern work. Messrs. Harrods (Brompton Road) come within the latter category. Their experience in stocking antique pieces has met with such marked success that it has been found necessary to enlarge this department, with the result that a much wider selection of pieces than formerly is now on view, including numerous pieces of English and Continental work of more than ordinary interest.

THE annual show of the Glasgow Institute usually held in spring has been put off this year till autumn, the reason being that the society's quarters are undergoing rehabilitation. But art-lovers in Glasgow cannot complain of any lack of compensation in the shape of other exhibitions, and two of these which more than atone for this postponement are

Glasgow: Sir
 Frank Short and
 Fantin-Latour



THE INTERIOR OF THE MUSEUM OF THE PALACE OF THE SULTAN, ISTANBUL, 1840. (The illustration is a reproduction of a painting by the English painter John Frederick Lewis, 1840.)

one at the Société des Beaux-Arts, its nucleus consisting of a large and unique display of lithographs by Fantin-Latour, and another at the Annan Gallery, composed entirely of aquatints, etchings, and mezzotints by Sir Frank Short, R.A., who is director of the engraving class at South Kensington.

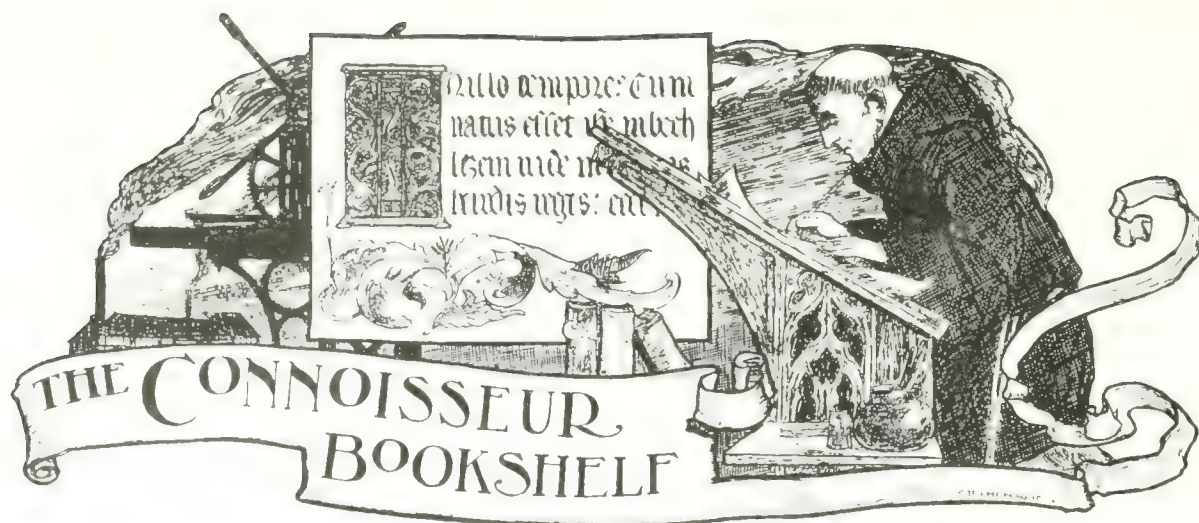
Sir Frank's etchings are occasionally rather harsh, this limitation being possibly due to his acknowledged addiction to steel-facing—a method eschewed by most etchers of to-day—while here and there, too, he betrays a distinct ungainliness as regards design. But as a mezzotinter in monochrome, on the other hand, he is a master without peers among his contemporaries, and his triumph in this field constitutes him an exceptionally interesting figure. During late years photogravure has gradually reached a high level of excellence, and this has sadly discouraged the practice of mezzotint—yet is there not a charm about the good old handicraft which the new mechanical process can never hope to rival?—while Sir Frank's works show, and show abundantly, that an able mezzotinter gives just as good and faithful a rendering of the great painters as any photographic engraver can. His reproduction of Hoppner's *Emma Hart* preserves all the winning grace of the original; it is gentle as any print by John Jones or Raphael Smith, and it is, indeed, so well charged with the flavour of those masters' period that it literally demands an accompaniment of Hepplewhite chairs and other Georgian articles of vertu! Then in handling G. F. Watts's pictures Sir Frank often contrives to suggest just the quality and character of that painter's brushwork, while occasionally, notably in a plate after *Orpheus and Eurydice*, he indicates the softness of flesh in a manner fully equal to that of his exemplar himself. In interpreting the famous portrait of Tennyson, now the property of Lady Henry Somerset, he is likewise eminently successful; and it is to be hoped that he will not rest here, but will do some more of Watts's pictures of men of letters. Less happy is his print of Nasmyth's likeness of Burns, while his renderings of Peter de Windt are slightly disappointing; but in reproducing Turner the mezzotinter has truly found his *métier*, and his activities in this particular direction have been huge. After issuing a few parts of his *Liber Studiorum*, Turner found it necessary to relinquish the project on account of lack of support, and all these various studies which passed into temporary oblivion thus have been perpetuated by Sir Frank, while he has also duplicated some of those others which

Turner published; and in nearly every case the magic of the great landscape-painter is brought to life again. Look, for instance, at *Pastoral*, wherein the distance is shimmering with light. This scene might have grown up upon the paper of its own accord: it might have risen by an incantation like Troy in the Greek myth; and is it not something of this sort, precisely, which makes Turner's own works so enthralling?

And Fantin-Latour's lithographs disclose a kindred quality. They are mostly figure-studies, and the skill which makes these people seem like real people is somehow concealed, while in one example, a beautiful portrait of the lithographer himself, everything seems as natural and inevitable as leaves on a tree. Fantin-Latour was a virtuoso who invariably managed to veil his virtuosity, while in like fashion one never thinks of Sir Frank Short's technique, but only of what the technique has done. And this similarity to the French lithographer which the English mezzotinter shows—a similarity chiefly striking when thinking of his Turner prints—makes one the more entitled to proclaim him again essentially a master.

ROMANTIC interest will always attach to antiquities directly connected with Bible history. The exhibition of the Preece collection of Persian art which opens in May at the Vincent Robinson Galleries in Wigmore Street, contains such a relic of the past, a carved stone of great size from Daniel's tomb at Susa, which it is thought may be a missing portion of the famous stone referred to in pages 415-19 of Loftus's *Chalden and Susiana*, and which was blown up with gunpowder by a fanatic about the year 1812. The stone in this collection is of very great antiquity (about B.C. 600), and the fact that it was found in the river Shaur at the foot of the mound in close proximity to the tomb, and that its measurements of width and thickness closely correspond, and that the top back has been hollowed out and evidently used for grinding corn (as mentioned by Loftus), points to the possibility of its being a missing remnant of the stone mentioned by Loftus, mutilated by the explosion and worn by the action of the water. Be this as it may, the stone in this collection is one of historical significance, and is an authenticated relic from one of the most interesting spots in the East.





THE most useful guide to the British school of painters as represented at the National Gallery, by Mr. E. V.

"The British School," by E. V. Lucas (Methuen & Co., Ltd. 2s. 6d. net)

Lucas, is a literary production more interesting to the general public, who seek to combine instruction with entertainment, than to the serious student of art. The writer may be congratulated on having served up the dry

bones of biographical facts in a piquant and attractive manner, and if sometimes in his quest for the picturesque he unduly emphasizes the anecdotal side of his work, the result is only to make the volume the more entertaining. Among the one or two minor inaccuracies which may be cited is giving the credit of the record of the conversations with Northcote to James Ward, R.A., the artist. It was another James Ward who enjoyed the society of the satirical portrait painter. The book, which is prefaced by an interesting account of the origin of the National Gallery and the accumulation of the collection it contains, as well as a brief outline of the history of British art, should admirably fill its purpose of a popular guide to the English pictures in the institution at Trafalgar Square.

ALL faults may be forgiven a biographer save a lack of sympathy with the subject of his memoirs. He may

"Lawrence," by Sir Walter Armstrong (Methuen & Co., Ltd. 21s. net)

not admire his hero, but at least he should identify himself enough with the latter to admit his readers into sufficient intimacy with him to take a poignant interest in his doings, whether they be good or otherwise.

Sir Walter Armstrong's biography of Sir Thomas Lawrence is unfortunately marked by this crowning failing. It is informative, carefully accurate as regards facts, and written in an easy, fluent style; but from the beginning the author lets us see that he possesses no sympathetic appreciation of either the artist or his works. One would say, rather, that he entertains a prejudice against the fashionable portrait painter, for the facts that tell in the latter's favour are briefly and coldly recorded, while the weak points in his character are somewhat unduly emphasized. It is an unpleasant picture that the author gives us, and, one feels, an unjust one—rather the indictment of an adverse counsel than the impartial summing up of a judge. Lawrence's virtues were his own, his



"THE BRITISH SCHOOL" BY E. V. LUCAS. METHUEN & CO., LTD.

faults largely owing to his faulty upbringing, for probably no artist who achieved greatness was ever so injudiciously educated by his parents. Poverty has been a hindrance to the career of many a painter, but even poverty has its alleviations, and the display of talent almost inevitably attracts outside help and counsel to the budding painter. Lawrence's father, who, Sir Walter tells us, "behaved well according to his lights to his son," deliberately shut off the boy from any such assistance, and declined to allow him to read books on art, the only opportunities for study he permitted being occasional visits to private collections of pictures in the neighbourhood of his home. In the meanwhile he was largely supporting himself and his family by exploiting the boy's precocious talents. Lawrence eventually arrived in London with a reputation of being a youthful prodigy, but possessed of practically no education, whether artistic or otherwise. Sir Walter Armstrong puts down the failings in his work—his facility in catching a superficial likeness rather than revealing the personality of his subject—to the weakness and shallowness of his character. Is it not rather to be ascribed to the long practice of his early years, when it was his daily task to portray his father's customers during their brief waits for chaise or coach, and compelled to set the form of his sitters' features on paper with imitative accuracy on the pain of losing their custom? That Lawrence was fickle in his love affairs is no clue to the general stability of his character. One would say that his master-passion was art, and that this so occupied his nature as not to permit the endurance of any other poignant emotions. In his latter years, when he was pressed for money, pressed for time, and overwhelmed with the number of his commissions, he yet, when his sitters permitted, spent a longer period over the completion of his pictures than when he was a comparatively unknown artist: and these works are among his best and most vigorous. Sir Walter Armstrong's criticisms on Lawrence's pictures, though not sympathetic, are marked by well-informed acumen; whilst a long *catalogue raisonné* of the artist's productions, compiled mainly by Mr. Edward Dillon, the most exhaustive yet issued, more than doubles the value of the book as a work of reference.

MR. T. MARTIN WOOD's description of George Du Maurier as "the Satirist of the Victorians" seems over-

"George Du Maurier, the Satirist of the Victorians," by T. Martin Wood (Chatto & Windus 7s. 6d. net)

exclusive in its phrasing, for the artist did not commence his career until about 1850, when the first quarter of a century of the Victorian era had already elapsed, and his contributions to the satire of the remaining period only concerned a single phase of life, other phases of which were as ably satirised by different hands. Du Maurier, indeed, was less a satirist with his pencil than his pen. His illustrations to *Punch* are unexaggerated pictures of contemporary fashionable life, and, divested of their text, the greater part of them would cease to be humorous. Du Maurier, indeed, is rarely humorous in

his art, but remains consistently a serious illustrator, and none the less one because he himself provides the text to much of his own work. His *Punch* characters, "Mrs. Ponsonby de Tomkyns," "Sir Gorgius Midas," and the others, are literary creations, remaining distinct and entertaining individualities altogether apart from the artist's pictures of them. This power of literary creation was evinced by the artist early, he having had a story accepted by the *Cornhill Magazine* before any of his illustrations were published. With the exception of inventing the legends for his *Punch* drawings, however, he suffered his gift to remain dormant until he was sixty, when he produced first "Peter Ibbetson" and then "Trilby." Mr. Martin Wood has compiled an interesting volume, which, though it does not contain much that is entirely new, groups together facts and criticisms concerning Du Maurier's life, art, and literary achievements in an attractive manner. Not the least valuable part of the volume is the account of the illustrations for various works and periodicals, which are now in danger of being forgotten, and which constitute some of Du Maurier's most important artistic achievements. The illustrations to the book—superbly reproduced plates from Du Maurier's drawings—make a most attractive feature, in most instances doing greater justice to the artist than the original blocks.

STATE-AIDED art training for the benefit of industry should need no defence, though the manner of its accomplishment is a point highly debatable. Mr. Brown's volume may be regarded as a contribution to the report of the Departmental Committee appointed with regard to the Royal College of Art, and to the recent book of Mr. C. R. Ashbee, *Should We Stop Teaching Art?* It is, in short, a spirited defence, having the approval in a foreword of Mr. Walter Crane, of the South Kensington College; and further, a reply to the argument that the College has not fulfilled its *raison d'être* of assisting industrial art.

In tracing in some detail the history of the School of Design, which developed into the National Art Training School, and blossomed forth in 1897 into the Royal College of Art, Mr. Brown manages to prove this argument of the Institution's failure to lend material aid to manufacture, for from the earliest time, on his own showing, the complaint has been made of the tendency of the school in the direction of "fine" rather than "ornamental" art. To discriminate between instruction suited to the one department of artistic practice and the other is a task of no little difficulty, and who shall say that the designer's education is not the more complete for being as liberal and as broad as possible? To remedy the defects of the present system the Departmental Committee recommend decentralisation, under which the training of designers for the manufacturing industries would be specialised and undertaken by provincial colleges of art devoting attention to the

particular needs of the locality—for instance, a textile college for Manchester and a pottery college for Stoke-on-Trent. Mr. Brown, who speaks from the experience of having passed through the College and of being an art master, condemns the decentralisation scheme as likely to detrimentally affect the South Kensington College. He maintains that the work of that Institution has and does fit men to return to and give valuable artistic aid to the industries, but the reason they do not return is the lack of monetary inducement. In this connection he makes a caustic attack on the manufacturers of the Staffordshire Potteries. He divides the 300 or more pottery-producing firms into two classes—250 who employ “no designer in the true sense of the word”; and 50 who, he admits, have employed and may still employ skilled artists and designers. Of the 250, however, he says:—

“The manufacturers find that their needs can be met with in the following manner: a boy, we will say, commences work in the factory as a ‘flower painter’—that is, he is employed to paint poppies or forget-me-nots (or whatever flower he specialises in, and is at the moment popular with the buyers and with the public) on to the articles which require decoration. It is a common thing in the Potteries for one man to continue working for thirty years or more painting one particular type of foliage or bird-form over these various articles. If, in the course of time, a vacancy occurs, he becomes appointed to the position of ‘designer,’ which means that he will then be required to place the poppies, etc., on to the ware in some definite order, and, in many instances, according to some fixed arrangement or ‘pattern’ decided upon after consultation with a manager or the traveller for the firm. These gentlemen, in turn, have to meet and obey the varying demands of the public.” The author adds that the flower painter on becoming “designer” is paid a few shillings more; “the salary of a ‘designer’ is usually from £2 to 50s. per week, rarely more.”

Unfortunately it is true, in regard to the production of lower-grade wares, that there is a deadly inartistic monotony associated with so-called artistic work, and that many new designs are little better than an occasional shuffling of well-worn units; but in the more important factories really skilled artists are employed—and some of them former students of the Royal College of Art. Admittedly, few of the college students return to the industries, but the real reason is that those who gain admission to the College by Government scholarships are the ambitious ones of the country. They imagine the way to a great art career is through the portals of South Kensington, and when they become disillusioned, as most of them must do, they take refuge in art teaching as an alternative to returning like prodigals to the industries they have once forsaken.

“The Church Chests of England,” by H. W. Lewer and E. C. Wall. (Tall & Co., 15s. net)

by the title of their book, for the work is prefaced with a historical introduction describing chests of all times and periods. Of ecclesiastical chests as used in England they enumerate twenty-six types, each of which was known under a distinctive title. Many of these terms are now obsolete, while others have become widely changed from their original signification. Thus “coffin” meant a long, low chest, or a chest for torches; “counter,” a chest for accounts or deeds; and “trunk,” a chest dug out of the trunk of a tree. The church chests are among the oldest surviving pieces of furniture that we possess; and though many, unfortunately, have either been destroyed or diverted from their original uses, those that remain form relics full of archaeological interest. The earliest Essex chests generally date from the reign of Henry II., when the earliest known command for the provision of trunks to receive money was made in 1166. Examples—all primitive dug-out trunks—probably belonging to this period are to be found, among other places, at Great Burstead, White Notley, and Rayleigh. The bulk of the specimens belong to a much later date, those of the Jacobean times being generally the most elaborately ornamented. Many of the chests used were evidently intended for domestic purposes, and have been pressed into service to supply the places of others destroyed or misappropriated.

All the more interesting specimens are illustrated with line blocks of a sufficient size to give full details of their construction and ornamentation. The volume must have been compiled at the cost of an enormous amount of labour and research, and it has been done with exemplary thoroughness. It should not only be of great value to all those interested in ecclesiastical archaeology, but the large number of types and periods of chests illustrated make it a useful book of reference to collectors of old furniture.

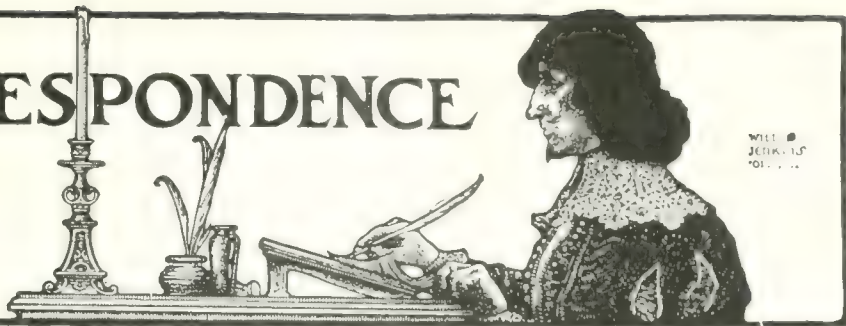
MR. C. E. HUGHES includes within the scope of his little volume the work of English water-colour artists

born after 1720 and before 1820. These dates have been arbitrarily selected, but it is difficult to see how they could be bettered, and they form a sufficiently accurate border line. Within these boundaries the author gives—considering the small compass of his volume—a wonderfully full account of the leading and secondary English water-colour artists. His book is not merely a compilation, but an original and well-written critical estimate of their work, discriminating between its various phases and full of useful information. Containing a number of excellent illustrations, printed in a clear, bold type and tastefully and strongly bound, the little volume forms a far more desirable addition to a connoisseur's library than many of the more ambitious works which have been written on the same theme.

“Early English Water-Colour,” by C. E. Hughes “Little Books on Art Series” (Methuen & Co., Ltd. 2s. 6d. net)

14

CORRESPONDENCE



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Wedgwood Bowl and Cover.—A6,927 (Cambridge).—Your bowl and cover shown in the photograph may be hundred years old, but they do not belong to the rare period of Josiah Wedgwood, fine pieces of which are much sought after by collectors. The value of the bowl and cover commercially would not be more than £1.

Prints of the Siege of Paris.—A6,930 (Hither Green).—As your book of prints is apparently imperfect, it is practically valueless to a collector, though the prints might fetch a small sum each sold separately.

"The Huguenot," by T. O. Barlow, after Millais.—A6,934 (Forest Gate).—*The Huguenot* and the two other prints you describe would fetch under half a sovereign each.

Books.—A6,951 (Birmingham).—None of your books have any interest to a collector, and would not realise any sum of importance.

China.—A6,954 (Malton).—(a) The three plates which you describe are of very little interest, being of coarse execution and of a pottery that collectors neglect. (b) The name *Ning Po* is the name given to a pattern (probably printed). The *B* may be the initial of a potter (their names are legion). You do not give us sufficient information to enable us to identify the potter or pottery, but, in any case, we fear the service is only of very small value.

Prints, after Le Prince.—A6,957 (Vienna).—Judging from your description, your six prints after Le Prince would realise 30s. to £2.

The Giant's Causeway.—A6,959 (Albany, N.Y.).—Your two prints by Vivares would be unlikely to realise more than five shillings under ordinary circumstances.

Engravings.—A6,964 (Nottingham).—Your engraving of *Samuel Foote*, by H. H. after Zoffany, is a fine impression, and will realise £1 to 30s., and that of the same actor by Finlayson is of similar value. *John Bull* and *John Bull's* are of little value, and only proof, is worth about two guineas.

"Life of Nelson," by Arch. Duncan, 1806.—A6,972 (Chesham).—The *Life of Nelson* is a book of little value, and would realise more than five to ten shillings.

Wood-block.—A6,979 (Beverly, W.).—Your wood-block would be little likelihood of your obtaining any sum of importance for the old wood-block, and under ordinary circumstances its value would only be a few shillings.

Books.—A6,980 (Birmingham).—Your books are of little value, and would now be unlikely to realise half a sovereign, and the *Book of the Month* is of little value to a collector.

Wedgwood Vases and Painting.—A6,993 (Egremont).—So far as we can judge from the sketch, the Wedgwood vases may belong to the rare period, that is, they may have been made during the lifetime of Josiah Wedgwood, and they would therefore be of interest to a collector. As one is broken, we cannot value the pair at much more than £8. We fear it is quite impossible for us to give any opinion regarding the picture without seeing it.

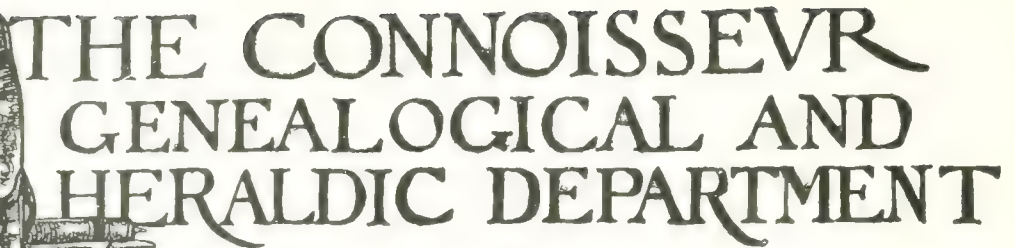
Engraving, Clock, and Candelabra.—A7,001 (Brockenham).—Your engraving of *John Bull*, by F. Bartolozzi, is worth from 25s. to 30s. each. (b) The clock and candelabra, though decorative pieces, cannot be judged as art objects. Being quite modern, they value is only of little value, and would realise only a few shillings each. (c) The *Book of the Month* is of little value, and would realise only a few shillings.

"Mangwa," by Hokusai.—A7,005 (Minneapolis).—Under ordinary circumstances your volume would only be likely to realise about £1 to 30s., though, of course, to a collector of such things it would be worth more.

Print.—A7,033 (Sydenham).—Judging from your description, the print by J. F. Millet is apparently a lithographic reproduction, and if so, its value is only trifling.

Books.—A7,049 (London, S.W.).—None of the books on your list is of any notable value. The volumes of *The Cornhill* and *The Sportsman* are worth only a few pence a volume, while the other works would fetch practically nothing.

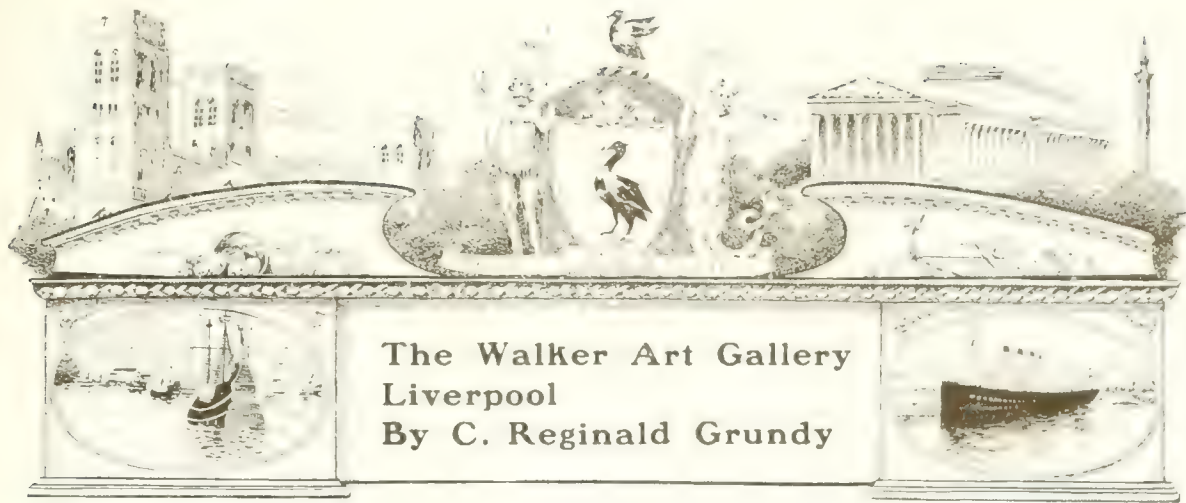
Glass Drinking-glass.—A7,050 (Brussels).—This is evidently a very interesting specimen. The description shows us that it is decorated in the manner of several glasses in the British Museum, which are described as Dutch or German, although in some cases they bear English names. The name F. Greenwood does not appear to be recorded as having done this kind of work, but the work itself has not received much attention from our writers. More interest is now being taken in glass, and the subject is worth investigation and illustration. The glass is worth at any rate some pounds, but we cannot place a definite value without seeing it.





MRS. MORLAND
By GEORGE MORLAND





The Walker Art Gallery Liverpool By C. Reginald Grundy

THE Walker Art Gallery is a possession of which Liverpool citizens may well feel proud. An important component in the classical group of buildings which gives an Attic dignity to the centre of the city, it was the first municipal institution of its kind in the provinces, and is admirably designed for the display of artistic treasures. The collection it contains is in some respects the most interesting in the kingdom, being singularly rich in early examples by modern artists of distinction. This characteristic, perhaps, does less credit to the liberality of the municipality than to the perspicacity of the directorate of the gallery, who secured the works when the authors of them were comparatively unknown. It is, indeed, the outcome of the judicious investment of a scanty and somewhat precarious income, which has hardly justified the purchase of good examples by acknowledged masters. The result is that, with a

few important exceptions, the works in the collection are interesting rather than epoch-making: there are gaps in the representation of modern English art which should be filled, while the examples of eighteenth and early nineteenth century work are few and unimportant.

Generally speaking, the policy of the directorate of the gallery—at all events during recent years—has been to form an English Luxembourg, containing specimens of foreign as well as native talent, of statuary and prints as well as pictures: and to accumulate in addition a full representation of the Liverpool school of artists. Being myself a “Dick-



GROUP OF THE “ALL THE FAMILY” FROM THE GALLERY OF THE WALKER ART GALLERY

local term for one born in the city. I must confess that this section of the collection makes special appeal to me. Much of it, as regards the work of the Liverpool school of artists, has been added since Mr. J. H. Dibdin, the present curator, an enthusiastic investigator

of the early art history of Liverpool took off, and whereas before the town the art of the town was but sparsely represented at the gallery, it is now adequately illustrated from its commencement.

Well back in the eighteenth century when other provincial cities were engrossed in commerce and politics, Liverpool gave them a lead by forming the earliest society of artists and holding the earliest exhibition of pictures in the town.

was established in 1769—one year later than the Royal Academy—while its initial exhibition was held in 1774. At the earliest of these dates the town had already given birth to some notable artists and its citizens had shown their culture by the purchase of works of art. Let it be confessed that their early art patronage was almost wholly bestowed in the direction of portraiture. George Stubbs, the famous animal painter, born in 1724, together with Richard Wright—a painter of seascapes which must have possessed sterling merit, for he gained the highest prizes—(one of thirty and two of fifty pounds)—offered for this phase of painting by the London “Society of Artists” in 1769 and 1770, and 1771, both permanently quitted their native town when they reached manhood, whereas their contemporaries, William and Richard Caddick, both portrait painters, remained in it and flourished. Their brushes, indeed, do not appear to have kept pace with the demand, for in the year of the foundation of the local Academy,



PROMISES

BY G. E. WATTS

Peter Romney, the clever but erratic brother of the great portrait painter, visited the town and reaped a good harvest, his name appearing on the earliest membership roll of the society. Another visitor in the same year was Joseph Wright, of Derby, who during his stay painted twenty-five portraits, for which he received nearly £400. He then probably struck up that friendship with Daniel Daulby, the Rembrandt catalogue—another of the foundation members of the

Liverpool society—which was to reap him a rich reward of commissions later. A memento of their intercourse is to be found in the Walker Art Gallery, in Wright's *First Monday at Rome, La Giambella*, which is in all probability the version of the subject sold to Daulby for £42, a replica of the picture which, with a companion, was purchased by the Empress Catherine of Russia for five hundred pounds—a sum which would be the equivalent of as many thousands at the present time.

Of Stubbs there are several examples, including two versions of his often repeated theme of a horse frightened by a lion. The former animal—a white one—was painted from a stallion belonging to George III., which, for the artist's purposes, was terrorised by a brush being pushed along the ground towards it.

None of the pictures, however, can be said to do full justice to the genius of Stubbs—better illustrated by a series of fine mezzotints from his work. Richard Caddick is exemplified by two canvases of so interesting



EVE

BY T. MATHER DOW

a nature as to make one regret that so little is known about his career. Joseph Mayer describes him as the brother of William Caddick, while Mr. Frank Falkner, who appears to know more about the history of the Caddick family than any other writer, in his account of *The Wood Family*, states that he

was his son. The writer, however, controverts this theory by a quotation from what is probably a contemporary authority, saying that Richard was a companion of George Stubbs in the latter's youth. As William Caddick was born in 1722, only two years earlier than the great animal painter—who left

Liverpool when he was twenty—obviously it would be impossible for a son of William to fraternise with Stubbs. Whatever their relationship, the two Caddicks lived together in a house in Old Hall Street at the top of North Lady's Walk until January, 1795, when William, who married the sister of Aaron Wood, the famous potter, died: Richard continuing living there for at least five years later. William Caddick had the greater contemporary reputation of the two, local opinion placing him as the equal of any portrait painter in the country. There is a portrait by him of Thomas Bentley, belonging to the city, which, judging from a reproduction of it, possesses considerable merit, and might with advantage be transferred to the Walker Art Gallery. The two works by Richard Caddick already mentioned comprise a quaint portrait group of the artist, his daughter Martha, his son William, and two other sons—a little stiff in the phrasing of the figures, but marked by good colour and well-balanced general design—and a head of William Roscoe. The latter canvas, both on account of the personality of the sitter and the high quality of the work, is as interesting an example of the artist as could well be selected. Its simple execution, good colour, and pleasing characterisation recalls Romney about the termination of his early period, before his brushwork had broadened. Though the likeness appears that of a young man, almost a youth, it was probably painted after the historian of Lorenzo de Medici was over thirty-one—that is to say, later than 1784, for in that year John Williamson exhibited a portrait of Roscoe, which is stated by Mayer to be the earliest taken of the author.

Roscoe was one of the guiding spirits in the original art movement at Liverpool. His name is not, indeed, on the membership roll of the original Academy formed in 1769, for at that time he was a youth of sixteen, lately promoted from carrying his father's baskets of vegetables to market to be an attorney's clerk: but it was his pen which wrote the inaugural address to the first exhibition of the society reconstructed under the title of *The Society of Artists in Liverpool*—which, as already mentioned, was held in 1774. It took place at the rooms of the society on the first floor of 30, John Street, over the premises of the already existing Liverpool Library. It is memorable as being the forerunner not only of that great annual function, the Autumn Exhibition at the Walker Gallery, but of every provincial exhibition in the kingdom: that of the Norwich Society of Artists, for which a claim of priority has been made, not being instituted until 1806. There is no adequate space to deal with the fortunes of the early society or the com-

and third exhibitions the work of a large number of the leading London artists of the time. Of the local contributors not already mentioned, one may note a few whose names have strayed into works of reference—Peter Perez Burdett, who claimed to have invented aquatint engraving; William Tate, pupil of Wright of Derby, and recipient of many of his pictures, both of which artists were members of that forerunner of the Royal Academy, the London Society of Artists, of which Stubbs was also a member and eventually President; Thomas Chubbard, an exhibitor in the same society; John Deare, the sculptor; F. Christopher Pack, a visitor from Norwich, who presently migrated to London; Patrick John McMorland, miniature painter; and John Williamson, a capable artist and progenitor of still more capable descendants.

Williamson, who was one of the foundation members of the Liverpool Academy, established in 1810, and still, after some long periods of dormancy, leading an active existence, forms a connecting link between it and the older societies. In its palmy days this body constituted an assemblage of talent such as could be found in no other provincial centre in England. Its best period commenced about thirty years subsequent to its foundation, but before then the Academy boasted of many capable artists. In a series of letters from David Cox to my grand-uncle, R. H. Grundy, of Liverpool, there is generally a word of remembrance to "my friend Barber." This was the Charles Barber whose conscientious *Moorland Landscape* shows a love of nature as deep as, if less inspired than, the work of the greater artist. Cox himself, who is represented by a small water-colour, hardly of his best period, was an honorary member of the Academy and a frequent exhibitor; but Cox's pictures had little influence on the Liverpool school. A slight trace may be occasionally perceived in the works of Samuel Austin, but those which represent this artist in the Walker Art Gallery show him possessed of a more delicate but less virile brush, and an eye attuned to a more minute perception of detail. The latter trait—a deep reverence for even the minuter truths of nature—was indeed a common possession to the Liverpool school of painters, and runs like the diaper of a pattern through most of their work. One sees it exemplified in the large *Landscape with Cattle* by Charles Towne, and again—expressed with deeper earnestness—in the small *Bidston Marsh* of William Davis, a painter worthy to be bracketed with those other great Liverpool artists, A. W. Hunt (here represented by several of his exquisitely wrought works) and Robert Tonge—hardly seen at his best—and also in the *Devonshire Glen* of J. W. Oakes, A.R.A.; or, coming to artists who are still among us, the tenderly coloured *Nature's Cathedral*



THE MAN AND THE WOMAN

THE DOG

of James J. Watt. Some of the artists show the influence of Turner, the veteran, W. J. J. C. Bond, for instance, whose *Beach at Scheveningen*—the best of several examples here—recalls the master in his middle period, in its perception of atmospheric effect and bright, translucent colouring. D. A. Williamson's *Wensleydale* might be said to show the influence of the same artist, more nearly at the end of his career; but Williamson was a man of many moods, strongly pre-Raphaelite in his general sympathies, and this work is probably a spontaneous effort of a like spirit to record one of those effects of mist, mountain, and valley which the greater artist so frequently painted. Among other landscapes one may mention the finely composed *Nature's Mirror*, by Peter Ghent; George Cockram's water-colour of *The Lonely Shore*, and A. E. Brockbank's *Lingering Light*, the *Sheep Washing* of John Pedder, and examples by Albert Hartland, Isaac Cooke, T. Hampson Jones, John McDougal, J. Hamilton Hay, and John Finnie. The last-named was the doyen of Liverpool artists until his recent death, and as master of the local School of Art exercised a widespread influence. His *Close of a Stormy Day in the Vale of Clwyd*—one of his best pictures here—received a mention honorable at the Salon. This is painted in the broad, breezy style he affected in his later days. *The Mere* shows him in that brief period he came under the influence of Corot, while there are examples of his more highly-wrought early work. Another local landscape artist whom one has omitted to mention is Thomas Huson, R.I., whose sentient brush is represented in several good examples.

Of animal painters born in Liverpool, the greatest names besides that of George Stubbs, already mentioned, are those of Richard Ansdell, A.R.A., and William Huggins. Ansdell was well known, and perhaps earned his contemporary popularity, though neither his melodramatic *Hunted Slaves* nor uninspired if well-drawn portrait of *A Mastiff* is much to the taste of the present day. The reputation of Huggins scarcely extended beyond local circles, yet he must assuredly rank as one of the greatest English animal painters of the nineteenth century. He combined Landseer's fine draughtsmanship with a greater command of colour, though he possessed nothing like his dramatic insight. The best of his works are those painted in the early part of his career. *Black Prince*, a portrait picture of a man standing by a horse, or *Black Prince*, a study of a horse, are good examples of his later years. These are improving with age, and do much to substantiate Huggins's theory, that the colour of his pictures was not so exaggerated, in order to allow for the effects of time

Some of the best figure painters in Liverpool were flourishing about the time of the advent of pre-Raphaelitism, and it is significant of how strongly the predilections of local artists were already turned in that direction, that the new movement was at once supported by a majority of the Academy. The Liverpool Academy, indeed, saved pre-Raphaelitism; the award of its annual premium of £50 in 1851 to Holman Hunt for his picture of *Valentine Rescuing Sylvia* prevented that artist from giving up art altogether, while its countenance and support of the other artists of the school enabled them to weather the storm of criticism which rained on them from all sides. Between 1851 and 1858 the annual premium was given twice each to Hunt, Millais, and Ford Madox Brown, two of the pictures so rewarded being now at the British National Gallery and two at Birmingham. One regrets that they could not be secured for the town which first acknowledged their merits; but the *Lorenzo and Isabella* of Millais—besides some of his later works; Holman Hunt's *Triumph of the Innocents*, the first completed version of the picture—the other is at Birmingham; and *The Coat of many Colours*, by Ford Madox Brown, worthily represent the earlier phases of the movement—early, that is to say, in point of style; while its gorgeous developments are shown in the world-famous *Dante's Dream*, by Rossetti, and *Sponsa de Libano*, by Burne-Jones. Not a few of the best examples of pre-Raphaelitism are to be found amongst the works of Liverpool artists, including those of the landscape painters already mentioned. William Daniels is hardly to be cited as an exponent of pure pre-Raphaelitism, but his *Chess Players*, a somewhat unimaginative rendering of a mid-Victorian interior, is redeemed from commonplaceness by its pre-Raphaelite sincerity; his *Prisoner of Chillon*, finer in tone, composition and treatment, hardly affects one with the same strength of conviction. W. L. Windus was a pronounced convert, his picture of *Burd Helen*, painted under the inspiration and exhibited at the Royal Academy of 1856, winning from Ruskin the high eulogy that it was the best picture of the year with the exception of the *Autumn Leaves* by Millais. His *Touchstone nominating the Degrees of a Lie* is earlier by ten years than the picture mentioned; it is well composed and shows good draughtsmanship and colour, but hardly attains the full height of the artist's power. James Campbell is seen at his best in *A Disputed Bill of Costs*, a humorous and indeed trivial subject, but set down with an intensity of conviction that commands respect. The graceful and highly wrought *Crazy Kate*, by W. J. Bishop; the imaginative conceptions of Robert Fowler, one of the most individual artists Liverpool



THE SWAN LILY

THE SWAN LILY

has produced: the popular *The Widower*, by Sir Luke Fildes, R.A., a Liverpool man to the right of birth; and the series of striking portraits of local celebrities—J. W. B. Boodle, R. E. Mortimer, and G. Hall Neale, can only be mentioned, whilst even this courtesy cannot be afforded to the pictures by R. Talbot Kelly, H. S. Wick, David W. ... W. Follen Bishop, and numerous other Liverpool artists, which, had

would have formed an attractive theme for appreciative criticism.

Perhaps a fifth of the space of the Walker Art Gallery is filled with examples of local talent: to describe or even enumerate the rest of the contents of the building in the space of a short magazine article would be impossible. The best that can be done is to briefly allude to some of the more interesting features. The Roscoe collection of works by the older continental schools, which, though of mixed quality, contains examples of great value, is now hardly seen to advantage in the side-lighted galleries on the ground floor, where it has been relegated for want of hanging room. The works of the English eighteenth and early nineteenth century masters of portraiture are indifferently represented; but there is a fine example of the *Portrait of Adam Sedgwick* by Sir Thomas Lawrence, which has been deposited by the artist (at present deposited in the gallery). Of Turner there is the noble drawing of *The Falls of Tummel*, and a number of other fine drawings. The generally good examples by masters of the Early English water-colour school, should afford the nucleus of



WILLIAM K. BISHOP

BY RICHARD CADDICE

an important collection. But the chief strength of the gallery is in modern art—that is, in the examples of the later Victorian period and afterwards. All phases are included, the authorities having of late years wisely turned their attention to forming collections of prints, drawings, miniatures, and modern ceramics, while from time to time they have secured important pieces of sculpture, and water-colours have been a

noteworthy feature of the collection since it was initiated. Among oil paintings which may be mentioned are the fine pair of figure subjects by G. F. Watts, R.A., of *Cupid Asleep* and *Promises*, which in their sensuous charm of colour and bold handling recall something of the power of Rubens, while animated by a far more spiritual inspiration. The *Summer Night*, by Albert Moore, has some claims to be considered as his masterpiece. *Elijah* and *Perseus and Andromeda* hardly do full justice to the art of Lord Leighton: but in *O Mistress Mine*, by E. A. Abbey, and *The Goose Girl*, by Val Prinsep, the painters attained their highest level. The *Summer* of Mr. E. A. Hornel, purchased in 1892, when the late Alderman Philip Rathbone was chairman of the Arts Committee, divided the town into opposing camps, but the selection of another example of this artist—his fine *Captive Butterfly*—without opposition, shows that the policy which induced the acquisition of such works as *The Alps by Night*, by William Stott, of Oldham, *An Idyll*, by Maurice Greiffenhagen, and *The Punishment of Luxury*, by G. Segantini, has ultimately triumphed.

The earlier purchases for the gallery were indeed



PORTRAIT OF MRS. WEYLAND AND HER SON
In the Collection of Mr. C. P. Lee

BY SIR THOMAS HENSHOLD, R.B.A.

largely dictated by a spirit of compromise, which resulted in half of them being of a purely popular character, and the other moiety of works of artistic excellence. Since the present régime, with Alderman John Lea as chairman of the Arts Committee and Mr. Dibdin as expert adviser, the Philistine element appears to have been overpowered, and recent additions are marked by a sane, somewhat conservative but thoroughly enlightened taste. Among the additions of recent years which should be noted are the poetic *Château Gaillard*, by H. Hughes-Stanton; *St. Andrews*, *Isles of the Sea*, and *Nightfall*, among the best

pictures by D. V. Cameron; *His First Offence*, by L. R. Garrido, an artist whose rare promise was left by his early death only partially fulfilled; the clever study in whites entitled *En Blanc*, by Herman Richir; *Eve*, by T. Millie Dow; *The Two Voices*, by J. Young Hunter; *The Valley of the Wharfe*, by Bertram Priestman; *Lupercalia*, a bronze statue by Conrad Dressler; and *Joyce and a Manilla Shawl*, by Howard Somerville.



EN BLANC

BY HERMAN RICHIR

The pictures enumerated do not include a tithe of the good works included in the gallery, for I find that I have altogether forgotten to mention sterling examples of Sir H. von Herkomer, J. J. Shannon, S. J. Lamorna Birch, David Murray, Sir Alfred East, Sir L. J. Peacock, Sir W. B. Richmond, and indeed by half the present members of the Academy and half of the artists who soon destined to become members. But with all this there are noteworthy gaps in the representation of modern orthodox art, gaps which one imagines would be filled did the weight of the gallery's purse permit, though at present it would be no

room to house adequately any additions, as the gallery is at present greatly overcrowded. The last addition to the building took place in 1884, when the permanent collection only numbered 376 items. It now comprises nearly a thousand; consequently, some of the works have had to be removed from public view, others are crowded into dark corners, while the necessity of making room for the Autumn Exhibition

its arrangements of the galleries—a procedure that must inevitably result in the deterioration of the older works affected. Fortunately the timely legacy of £10,000 by the late Mr. Thomas Bartlett will provide the nucleus of a fund for the enlargement of the gallery—a nucleus which must be very much supplemented if adequate provision is to be made for even immediate necessities.

Another matter that is every year becoming more pressing is the provision of a stable income for the augmentation of the permanent collection of the gallery. At present the sole endowment arises from the interest of a small legacy left by the fifteenth Earl of Derby for a specific purpose: the rest of the income of the gallery arises from the profits of the Autumn Exhibition. This is a declining revenue, and as the competition of other towns and the expense of providing an attractive exhibition grow greater, it is only a matter of time before the shrinkage will continue. So far

the citizens of Liverpool have been peculiarly favoured in municipal art matters: their gallery was provided by the munificence of the late Sir A. B. Walker, and it has been filled as a result of private benefactions and the business ability of its art committees and curators, without the cost of a single penny to the municipality. If Liverpool is to retain its position as the leading art centre in the provinces, its citizens must bestir themselves, for other towns are forging ahead. A few years ago the municipal collection at the Walker Art Gallery was the finest in the provinces; it is now surpassed in point of merit by those of Glasgow, Manchester, and Birmingham, the cities nearest to it in wealth and population. This is the result not of superior artistic perspicuity on the part of the directorate of these galleries, but wholly through the power of the purse.

The illustrations are reproduced by permission of the Liverpool Art Committee.



RAIN, STEAM, AND GREAT RAILWAY BRIDGE. BY J. M. W. TURNER. IN THE WALKER ART GALLERY, LIVERPOOL. BY J. M. W. TURNER.

Old Books

A Seventeenth-Century Pocket-Book

By Bohun Lynch

THE pocket-book which forms the subject of the present article was the property of a Colonel Malcolm, of the Scots Guards, and was mainly compiled in 1684. Regarded as a diary, the information to be gleaned from it is of the sparsest description; the travels of the *Scotts Guairdse* are detailed from day to day over a period extending from May, 1688, to October, 1691, in the form of a calendar. Many plans, both plain and coloured, demonstrate positions of camps during the wars in Holland and Flanders.

The book, however, is far more interesting as a kind of Scotsman's Almanack—an exquisitely bound and delightfully illustrated Whitaker. Whether the entire work was done by Colonel Malcolm himself is open to doubt: the diary of travels, for example, which is probably in his own hand, is written in a more untidy manner than the rest of the contents.

This may be due to haste, but a more probable explanation is that someone else—a scholarly friend or a laborious clerk—was responsible for the exquisite penmanship and the minute, if crude, drawings. If the Colonel had been hurried in the execution of the diary, he would scarcely have troubled himself with the flourishes and ornamental letterings as seen in No. ii. These, it will be seen, are ambitious but inexpert.

The book begins with the Lord's Prayer, written on a circular space the size of a threepenny-piece. Each letter, examined through a glass, is seen perfectly formed, each word consistently proportioned. A faint halo of red and radiating lines surrounds the prayer, and from the bottom of the page a hand points upwards to it.

After this there is "A List of ye Nobilitie within ye Kingdom of Scotland." This list is repeated,



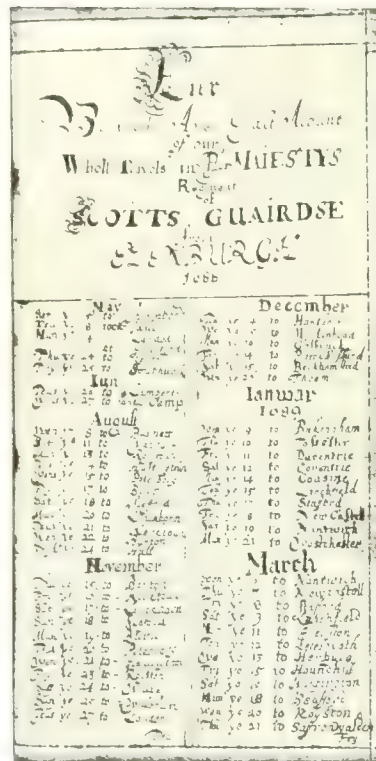
together with an Alphabetical table of the Surnames of the Nobility and gentry," at the end of the book. There are two points of interest about the former list: over the four dukes (Albanie, Hamilton, Buccleugh, and Lennox) is drawn the Cap of Maintenance, whilst the ordinary ducal coronet surmounts the five marquises. The other feature worthy of notice is the etching of the Royal Arms, still quartering the arms of France (No.iii.).

It is difficult to say why such pains should have been taken over the next entry, which is a copy of a letter dated from Paris, November 23rd, 1638, to the French Ambassador at Rome, introducing "Master Campy, a Savoyard, Friar of ye Order of St. Bennet (Benoist)," and signed Jean Armand du Plessis, Card. de Richelieu. In this the virtues of Master Campy and the great

Cardinal's affection for him are set forth with profusion. The Ambassador was besought to afford him "tout l'honneur possible et de ne rien dire en sa presence qui luy puisse estre desagreceable en aucune façon."

A long list of the Kings of Scotland follows. According to this chronicler, "Fergus, the first king of Scotland, the sone of Ferquhard, a prince in Ireland, began to Reigne A.M. 3641, before the coming of our Saviour 330 years, when Alexander the Great overthrew Darius, the last monarch of Persia. He was a valiant prince, dying Shipbroken upon the Sea-Coast of Ireland in the 25th year of his Reigne."

These early and, one may suggest, mythical sovereigns are not wonderfully interesting. Thereus (B.C. 160) was "an unwise, cruel tyrant," and was supplanted by Conan, a "wise and grave



No. II.—TITLE-PAGE



No. III.—A LIST OF THE NOBILITY WITHIN THE KINGDOM OF SCOTLAND

... who close the list, the fine ...

... who close the list, the fine ...
 ... To begin with, he puts
 the letter K before them, a
 ...
 not extended to the rest.
 The entry reads:—

... learning and Vertue.

Charles 1st was by a strange
 and unparalleled villany

Tryall of a pretended High

most Rebellious and perfidi-

ous subjects, was execute and
 suffered martyrdome. . . .

A great, wise, merciefull and
 magnanimous P. Succeeded
 to his Father A.M. 5619. A.C.
 1649 . . . after nine years
 exile by a Rebellious and pre-
 valent party in England. Was
 in the year 1660 miraculously
 restored to ye Royall throne of
 He is now presently King of Great Britain and

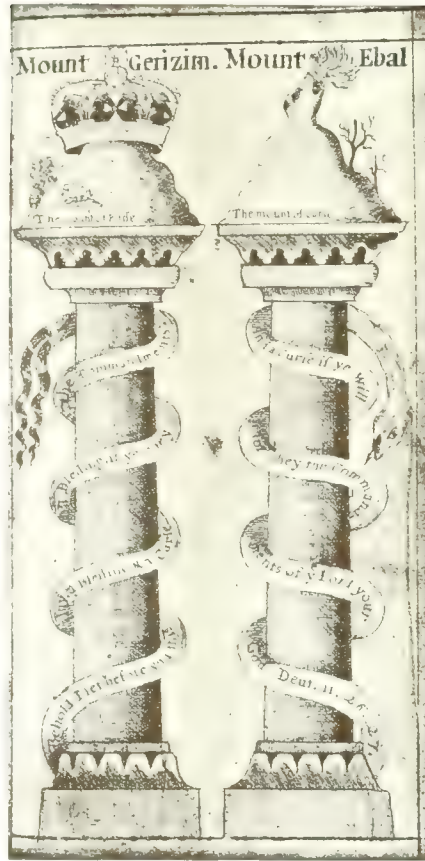


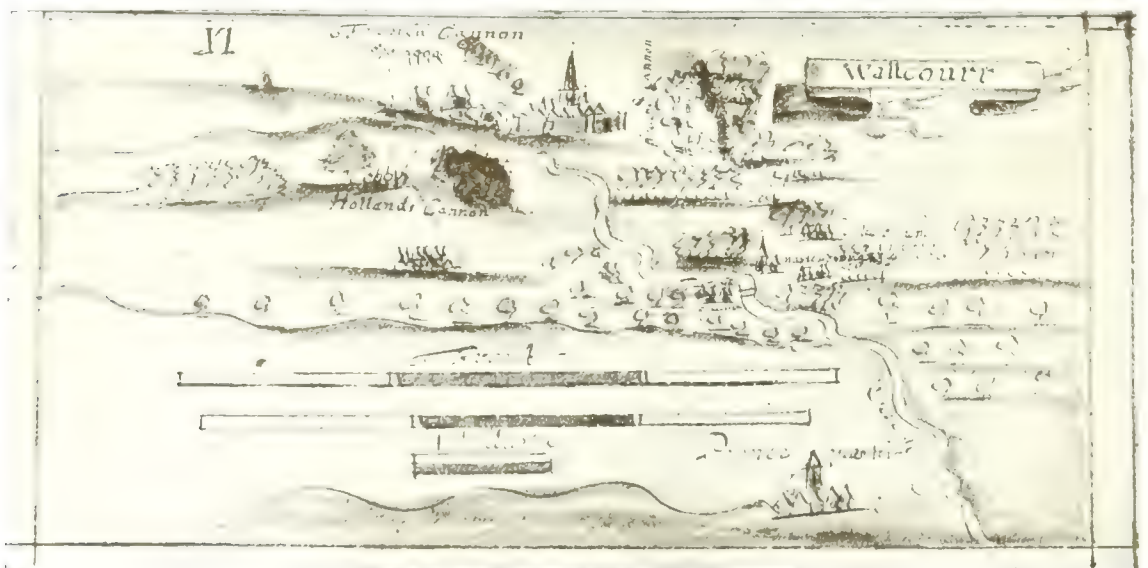
PLATE VI. THE GIVING THE SYMBOLS
 OF THE HISTORY OF MOUNT GERIZIM AND
 MOUNT EBAL

Ireland, whom God long pre-
 serve, and may ye lineall suc-
 cession of that Royall Familie
 (under whose happie govern-
 ment this kingdom hath
 flourished these 2012 years in
 an uninterrupted Line) con-
 tinue by a just and lineall
 descent, while the sunne
 and moone endure in ye
 firmament.


“Dum Coelum Stellas, dum
 vehet acquor aquas.

“Amen.”

A little farther on two pages
 face each other, illuminated
 with red ink and much-worn
 gold. Upon the one an
 angel, in the long wig of the
 period, holds out two tablets,
 on which are written the
 Creed and the Lord's Prayer,
 whilst opposite these Moses
 displays the Ten Command-
 ments (No. v.). Each of these
 is exemplified by a minute
 drawing—for the fifth a dis-
 agreeable-looking father
 admonishes his son: for the
 eighth there is a gallows-tree
 with birds perched upon it;
 has his tongue torn out by
 thy neighbour's house, wife,

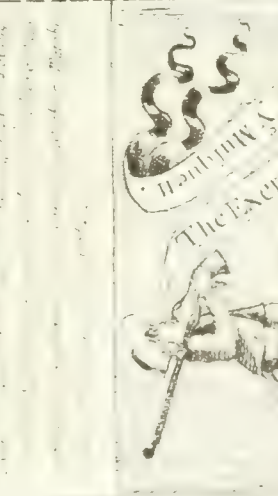


*Let the young men
 know that they
 must be strong
 and brave
 and true
 and good
 and wise
 and brave
 and true
 and good
 and wise*



*Let the young men
 know that they
 must be strong
 and brave
 and true
 and good
 and wise
 and brave
 and true
 and good
 and wise*

*Let the young men
 know that they
 must be strong
 and brave
 and true
 and good
 and wise
 and brave
 and true
 and good
 and wise*



*Let the young men
 know that they
 must be strong
 and brave
 and true
 and good
 and wise
 and brave
 and true
 and good
 and wise*

and downward, on and on, all of the same size and shape, and grouped together in a space that could be covered with a sixpenny-piece.

No. v. gives the symbolic relationship of Mount Gerizim and Mount Ebal. The former is called the Mount of Blisse, fertile with leafy trees, and with the crown of England set upon it. Ebal is the Mount of Curse, and its trees are black and barren, and its summit is the flaming mouth of a dubious though

not a volcano.

The greater part of the pocket-book is taken up with the "Sittwation of all ye Camps we had" in the years 1689 and 1690. The most elaborate is that of Wallcourt (No. vii.).

"Exercises and Evolutions," which conclude the volume, are illustrated by two drawings of a Musketier and Pyke-man respectively (Nos. viii. and ix.). From a modern military point of view, the "Exercise of ye Musquett" is highly significant:—

March on in the front of your Musquets.

Turn them round, and Point at the Enemies Pyke.

Take them up, and

Shoulder your Musquets.

Turn them round, and

Point at the Enemies Pyke.

Take them up, and

Shoulder your Musquets.

Turn them round, and

Point at the Enemies Pyke.

Take them up, and

Shoulder your Musquets.

Turn them round, and

Point at the Enemies Pyke.

Take them up, and

Shoulder your Musquets.

Turn them round, and

Point at the Enemies Pyke.

Take them up, and

Shoulder your Musquets.

Turn them round, and

Point at the Enemies Pyke.

Take them up, and

Shoulder your Musquets.

Turn them round, and

Point at the Enemies Pyke.

Take them up, and

Shoulder your Musquets.

Turn them round, and

Point at the Enemies Pyke.

Take them up, and

Shoulder your Musquets.

Turn them round, and

Point at the Enemies Pyke.

Take them up, and

Shoulder your Musquets.

Turn them round, and

Point at the Enemies Pyke.

Take them up, and

Shoulder your Musquets.

Turn them round, and

Point at the Enemies Pyke.

Take them up, and

Shoulder your Musquets.

At the command the Pyke-men advance their Pyke.
Order your Pyke in precedence.

At the command the Pyke-men advance their Pyke.

Take them up.
Re-advance your rank.
Un-charge your musket with your teeth.
Putt them in their place.
Blow off your snuff-powder.
Handle your Prymers.
Pryme.
Shoulder your Pyke with your teeth.
Blow off your loose cornes.
Cast about your Musquets to your Sword-syde.
Handle your Charges.
Open them with your teeth.
Putt powder in the barrell.
Take the bullet from your mouth.
Colfein from your hatt.
Draw forth your musket.
Hold them up.
Turn them, shorten them to your breast.
Putt them in the barrell.
Load and draw your Charges.
Pryme your musket.
Hold them up.
Shorten them to your breast.
Putt them in their place.
Joyn your right hand to your Musquets.
Poyse your Musquets.
Shoulder your Musquets.
Order your Musquets.

The value of Colonel Malcolm's pocket-book is, of course, largely enhanced by the genuine beauty of the binding, which, with its silver clasp, is in perfect preservation (No. i.). On the inside of the flap the gold-leaf is as bright and unworn as though it had been laid within the last year.





PORTRAIT OF EDWARD SACHALL, ETCHED
In the Collection of Mr. C. P. Lutz

BY SIR HENRY HALLBURN

Miscellaneous

The Liverpool Free Public Museums By Joseph A. Clubb, D.Sc., Curator

THE Free Public Museums of Liverpool comprise the Lord Derby Museum of Natural History and the Mayer Museum of Art, Archaeology, and Ethnology. The building in which these museums are housed is centrally situated in the city, and was erected by the munificence of one of Liverpool's citizens, Sir William Brown, for many years Member of Parliament for the town. It was opened in 1860, and a considerable extension had to be made in 1902 to accommodate the increasing acquisitions of both museums.

The nucleus of the Lord Derby Museum were the celebrated collections—particularly rich in mammals and birds—made by the 13th Earl of Derby, and left by him to the Corporation of Liverpool in 1851; and the nucleus of the Mayer Museum were the collections made by Mr. Joseph Mayer, F.S.A., another worthy Liverpool citizen, and presented by him to the town in 1867. Although both these museums have been extensively added to since, it is interesting to record that, with a few notable exceptions, all the more important and valuable specimens were contained in the original gifts.

It is intended in this article to deal almost exclusively with the art and archaeological side of these museums, but it may be stated that the science collections, arranged as they are on a thoroughly scientific and highly educational basis, are of the greatest importance, comprising departments of zoology, botany, geology, and mineralogy.

The collection of antiquities made by Mr. Mayer has a world-wide reputation, due to the many important and often unique objects contained therein, rendering many of the sections superior to any others possessed by museums in the provinces. An interesting little story is told as to the origin of the love of antiquarian lore which animated Mr. Mayer from a youth upwards. It is said that when quite a boy he found a Roman urn containing coins in a place called Little Madeley, in Staffordshire. He was challenged by his grandfather to decipher the inscriptions in a month's time, with the promise of a crown if he succeeded. The winning of that crown gave the impetus which never abated to the day of his death.

The collections of the Mayer Museum are especially rich in Egyptian and early Roman antiquities, mediæval ivories, enamels, glass, and illuminated manuscripts; in very important pottery collections (both British and European), conspicuous for the wealth of costly Wedgwood and old Liverpool wares; in the very important and unrivalled collection of Anglo-Saxon antiquities, and, associated with this museum, though not forming to any large extent part of the original Mayer bequest, in large ethnographical collections, chiefly of barbaric races.

In the *Egyptian Gallery* the various phases of Egyptian art are well illustrated. Of the eighteenth Dynasty there are some beautifully executed life-like figures of boys, and



NO. 1.—EGYPTIAN CARVED
EIGHTEENTH DYNASTY



NO. 11. THE KINGSTON PECTORAL

The wooden case of the scarab beetle, on the shoulder is of special importance. The vase is the "stibium," or antimony pot, for holding the powder with which the Egyptian ladies darkened their eyebrows. This figure, here illustrated (No. 1.), is a beautiful example of woodcarving out of the solid. In a case of toilet utensils there are many other varieties of these antimony holders in ivory, glass, alabaster, stone and wood, many of quaint design. In an adjoining case are examples of jewellery in gold and precious stones, the principal specimens being some very remarkable rings in the form of obelisks of lapis-lazuli mounted in gold, on the fingers of the left hand of a female mummy. Other important articles are a gold signet ring of Amenhetep I., of the eighteenth Dynasty, and an unusually fine gold earring found at Memphis. The Egyptian potter's art is well represented by a series of pieces dating from pre-Dynastic to Roman times, including the crude "boat" vases and the early vases of red, decorated in white. An excellent series of scarabs, amulets, and emblems in lapis-lazuli, carnelian, porcelain, and ivory are of special interest to Egyptologists, and the various coffins and mummies demonstrate in their decoration the lasting quality of the pigments employed. A painted portrait in which the vehicle for the colour

is wax. It is a beautiful example of mummy wrapping, there being some thirteen layers used in the process. Another specimen of great interest is a remarkably woven belt or girdle, bearing the name of Rameses III., with a beautifully executed design of the Ankh woven throughout its length. It is some 17 ft. long by 5 in. wide, tapering to 1½ in.

Collections illustrating the early *Mediterranean Civilisations* are housed in an adjoining gallery. These embrace original pieces and replicas in plaster and metal of Cretan antiquities, examples of pottery and sculpture from Meroe, in the Egyptian Sudan, and an important series of replicas of Hittite sculptures from Asia Minor. These last form, at present, the most complete series of Hittite monuments on exhibition in the British Islands.

Romano-British remains are well represented. A large collection of Samian ware, dredged at Whitstable, is shown, and a selected representative series of casts of Romano-British sculptures from various towns in Great Britain are instructive and interesting.

The *Gravels of Aylesbury* remains found in the Kentish cemeteries by the Rev. Bryan Faussett between 1757 and 1773 contains many remarkable specimens, especially the numerous fibulae of various designs, in gold and bronze, frequently combined with delicate inlaid work. The most beautiful example of



NO. III. IVORY DISCOVERY OF THE GOD OF HEALTH BEHOLDING THE SNAKE AND BOWL OF HYGIENE
SECOND CENTURY A.D.



NO. IV. FIGURES IN RELIEF OF A TAZZA

BY PIERRE RAYMOND

See also the "Kingston Brooch," which is here illustrated, natural size (No. ii.). It was found by Dr. F. S. C. in the year 1771. It is made of refined gold, elegantly and richly set with cut garnets, backed with gold-leaf. The under side is equally remarkable for its beautiful filigree work round the pin, resembling in many respects the early Celtic work found on Irish gold antiquities, of which many excellent replicas and a few originals are in the possession of the British Museum.

The collection of Roman diptycha in the British Museum is especially rich, having several consular and mythological diptycha of unique importance. They belong to the world-renowned Fejervary collection, and most of them were obtained by Mr. Mayer from Count Pulszky, a Hungarian nobleman, who had inherited them from Gabriel Fejervary. The mythological diptychon of the goddess Hygieia (No. iii.) is perhaps the most beautiful as well as the most ancient of these antique reliefs in ivory. On the right leaf of the diptychon Asclepius is represented standing on an ornamental pedestal, which holds a scroll. On the left tablet Hygieia,

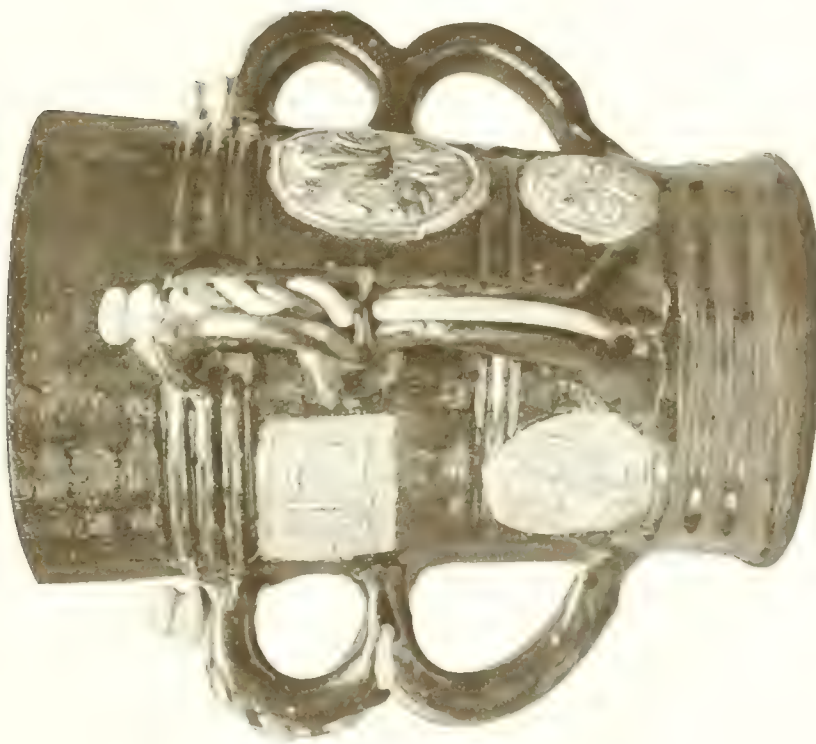
with a chaplet (stephane) in her hair, leans against a tripod, round which coils a huge serpent, raising its head to the right hand of the goddess, who offers it an almond-shaped fruit or cake. The graceful arrangement of the drapery and the masterly composition of both tablets are excellent, and this diptychon is regarded as by far the most important and most beautiful monument of the period. The mythological diptycha belong from the end of the second to the middle of the sixth century, and the date of this ivory is usually ascribed to the second century A.D.

The collection of Byzantine and Gothic ivory is large, embracing all phases of the sculptor's art from the eleventh to the seventeenth century. Mention may be made of the Byzantine figure of St. John the Baptist—tenth to eleventh century—a carving which stood high in the estimation of the late John Ruskin. The panel of the seventh to eighth century illustrating the Crucifixion and the Resurrection is a fine example of the art-work of that period; equally so is the top of a mirror case, whereon the carving illustrates the elopement of Queen Guinevere and Sir Lancelot.

In the gallery devoted to the work of the Caucasian races is a collection of *medieval* and other antiquities. The *medieval manuscripts* are of interest and importance, there being a psalter of the twelfth century; an



No. VI. FREDERICK III. 1861.



No. V. THE WARE. 1861. DATED.

The History of the World, on a scale of 12 feet long, in the thirteenth century: two most beautifully executed Italian Bibles of the thirteenth century: several German and Italian Breviaries of the fourteenth and fifteenth centuries: and English, French, and Dutch Bibles of the fifteenth to sixteenth century.

Of objects of the last class excellent examples in the form of book-covers, reliquaries, candlesticks, etc., of the eleventh to the thirteenth century, mostly executed at Limoges, in France. One of special interest is a very fine example of a reliquary on which is depicted the martyrdom of St. Thomas of Canterbury. Of the work of the enamellers of the seventeenth and eighteenth centuries there are several examples of the first, second, and third periods of Limoges art by Joseph Laudin and Pierre Raymond. An excellent example of the latter's work is here illustrated (No. iv.). It is the tray of a tazza depicting the Judgment of Paris, and well illustrates the special characteristics for which Raymond was celebrated. There are several representatives of English enamels, mostly Battersea.

The collections of *English and Continental ceramics* are very extensive, and may be briefly summarised as follows:—

English ceramics.—The group of slip-ware is an excellent one, comprising dishes, posset pots, cradle, tygs, etc., of Wrotham, Staffordshire, Derbyshire, Somersetshire, and Liverpool factories. The tyg here figured (No. v.) is of especial interest, as it is the earliest known example of its kind bearing the initials T. H. and the date 1700, and is of very beautiful work.

Of the many examples of the ware of Nottingham, Fulham, etc., the most important piece is a figure of Jupiter by Dwight, formerly in the collection of the Duke of Devonshire. In the following are fine examples of Lambeth, Bristol, Staffordshire, and Liverpool Delft wares, including several blue-dash pieces. The salt-glaze wares, both plain and enamelled, are well represented, including examples by Aaron Wood, Baddley, and Liverpool makers. Some of the enamelled salt-glaze pieces are of great excellence. The collection of *Wedge-wood ware* is also well

represented. The collection of Wedgwood ware in the possession of this museum is large and important, embracing the whole range of wares for which Wedgwood was justly celebrated. Earthenware figures, including the famous *Black Bass*, and the *White Bass*, marbled ware, late earthenware, and porcelain are all well represented, and the many pieces of artistic merit and interest are too numerous to mention. Attention may be drawn, however, to an original copy of the Portland vase, and to a cup and saucer of the

service specially made by Wedgwood for the Empress Catherine of Russia. Plaques by Flaxman and other celebrated artists are numerous, and the collection of Wedgwood is probably the finest in any public museum in England. The products of the many well-known factories of Mayers, Turner, Adams, Davenport, Miles Mason, Spode, Neale, and others are well represented.

English porcelain is fairly represented by specimens of Bow, Chelsea, Derby, Worcester, Bristol, Lowestoft, Longton Hall, Swansea, and other places.

Continental wares (stone, porcelain, and pottery) are illustrated with examples of German, Dutch, Italian, and Spanish makes. Not without interest are some examples representing primitive methods of potting in South America and West Africa.

In an adjoining gallery, representing the Mongolian races, are numerous art objects from China, Japan, and the yellow races in general.

The Chinese pottery is fairly representative, and contains a few examples of striking interest and considerable value, notably a large cist and dish of "famille rose." Two cases side by side contain excellent collections on loan of Chinese and Japanese Imari porcelain ("Rouge de fer") of the seventeenth and eighteenth centuries, enabling instructive comparison to be made of the original Japanese and the Chinese copies.

Other important specimens illustrative of the yellow races are a rare and valuable Mexican codex and some remarkable potted water vessels of large size, from the Upper Amazon.

Of late years a special feature has been made of a gallery devoted exclusively to the exhibition of specimens illustrative of the *History of Liverpool*. Copies of the original charters granted by King John, with replicas of the seals, occupy an important place, and copies of old deeds and Roman coins found in the neighbourhood, together with a collection of articles illustrating the history of the volunteer movement in the town in the early nineteenth century, and a collection of medals struck to commemorate important happenings in the town's progress, are all of great interest. Visitors to the museum are reminded that Liverpool was at one time a manufacturing town of considerable importance by the exhibition in this gallery of a very extensive collection of ceramics, the products of the numerous Liverpool potteries, which flourished from the early eighteenth to the nineteenth century. The collection is large and varied, and emphasises the importance and scope of the potter's industry in the town. There are many pieces of great value and many of local historic interest. Among these is a large plaque with a view of Great Crosby, a suburb of



NO. VII. -TRANSFER-PRINTED DISH WITH VIEW OF LORD STREET LIVERPOOL ABOUT 1820

Liverpool, in 1716, a piece remarkable alike for its potting and size. The Delft-ware bowls are a feature, many having inscriptions of a maritime character in reference to the trade of the port.

In other cases are exhibited fine examples of salt-glaze, slip, "Whieldon" or clouded ware, and porcelain. Some of the last-named bear transfer prints of John Sadler, who, it is claimed, was the inventor of transfer printing on pottery. An unique specimen is the porcelain mug signed "Gilbody," and made by Samuel Gilbody, of Shaw's Brow, the site of the present museum, and on which were situated some of the more important potteries of the town. This porcelain mug bears a beautiful transfer print of Frederick III., engraved by J. Evans, and is here reproduced (No. vi.). It is a piece of great interest, not only for the quality of the porcelain and the extreme delicacy of the print, but also for the fact that it is the only known example bearing Gilbody's name. Gilbody was previously known to be a potter, as he was one of the potting witnesses to Sadler and Green's affidavit for their patent, but no example of his work was known until this piece turned up.

The cream-coloured wares and tiles, transfer printed by Sadler and Green, are too numerous to individualise,

but to the specialist they are of great importance. The very extensive pottery known as the "Herculaneum" was situated at the south end of the town. Founded in 1796, it made rapid progress under able managers, who were successful in producing a variety of wares probably unrivalled by any other factory in the country. Stoneware, basalt, jasper, and earthenware were made in several varieties, and porcelain was produced of the finest quality. Many of the hand-painted porcelain plaques, tea services, jugs, and sets of vases are excellent productions. Special attention may be drawn to the series of busts of famous persons of the period, executed in porcelain, pottery, stoneware, and basalt, the pottery examples being painted. In addition to the large series of transfer-printed examples on cream ware are several on other bodies, having transfer-printed views of parts of the town at that date. One of these is here illustrated (No. vii.) bearing a view of Lord Street, Liverpool,

Another interesting local specimen exhibited in this gallery is a Liverpool-made "grandfather" clock, bearing the name "Park, Liverpool," and here figured (No. viii.). Clock-making in Liverpool and neighbourhood was in the early part of last century an

industry of considerable importance, second only to London, and this specimen is a fine example. It is in a walnut case of exceedingly chaste design, and well proportioned. It is in excellent working order, showing the days of the month and the phases of the moon.

In this brief summary of the archæological sections of the Liverpool Museums the attempt has been made to bring before readers the very large field covered by the collections. But each section contains many treasures which only the specialist can appreciate at their full value. That the importance of the collections is appreciated is shown by the fact that

applications for permission to reproduce specimens are constantly being received from specialists all over the world. During the past few weeks authority was granted for the reproduction in forthcoming works of articles from the Egyptian, Japanese, English Medieval, Ceramic, and Roman Ivory sections of the museum. This emphasises more than mere words the fame and value of the collections. Not only might a great deal more be said of the pieces selected for illustration in this article, but the number of them must be greatly amplified to do justice to the many and important art treasures of the Mayer Museum of Liverpool.

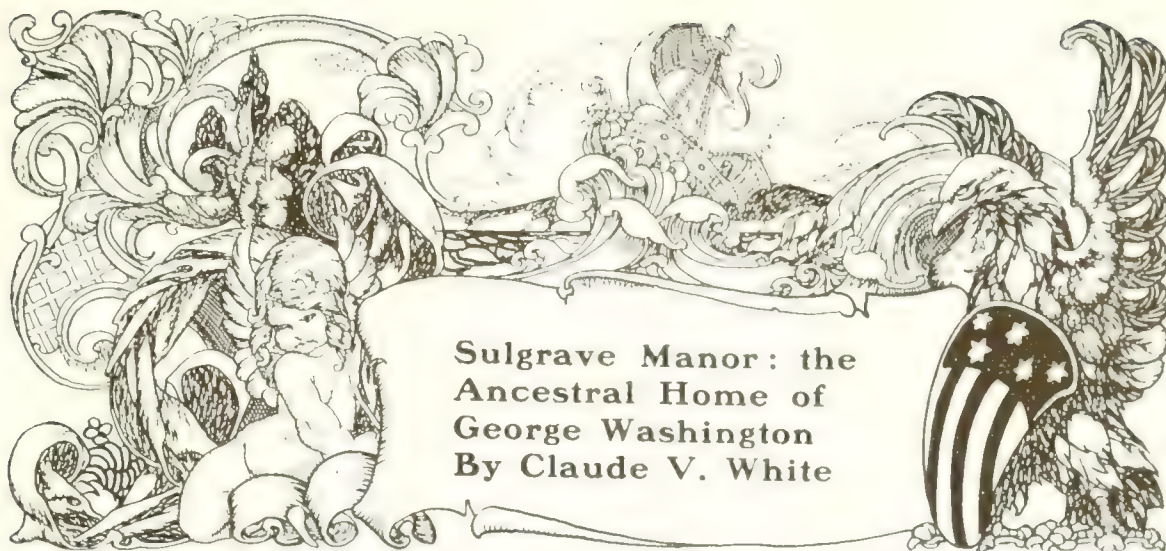


FIG. 1. — A TALL GRANDFATHER CLOCK.



PORTRAIT OF A YOUNG DUTCH WOMAN
In the Collection of Mr. C. P. Taft

BY JAN VAN EYCK



LA CHIMÈRE dances round Sulgrave and its environs—the atmosphere of the place, rich in traditions and tales of olden days, demands it; fantasy plays lightly with one's soul beneath the shade of apple-blossoms in the Northamptonshire villages, whose grey-white stone houses appear to draw the

sun, and make all things to the wayfarer bizarre and wonderful. Coming to a set time and place, the two monstrous elms which boldly front the manor of Sulgrave to the north, and shield it from the road or village street, afford through their foliage a delicate calm, and Washington himself, who longed



SULGRAVE MANOR, FROM THE SOUTH

breathing than this abode of beauty and retirement.

Sulgrave is an old-world village in the heart of England, and its wealth lies in the loveliness of its earth products, especially the richness of its fruit blossoms. It is an excellent guide to the artist or colour-printer, as it gives generously remarkable examples of what is commonly termed the three-colour process. Inhaling the sweet fragrance of the blossom of two apple-trees which stand to the south of Sulgrave Manor, the wanderer gazes on a small pile of grey stone, which in our mundane days stands for so little, but which in a bygone time stood for the residence of a gentleman, an owner of simple faith and Norman blood. Here, says he, is a place dry with the dust of centuries which needs the care and love of cunning hands to save it from the vandals who would ruthlessly pour out its ashes.

George Washington's cherished desire was "to live and die a private citizen on his own farm," and it so happens that the house of his ancestors is to-day in the occupation of an *agricola* who lives from the soil which knew the toddling feet of the first president's grandsires.

The face of fortune is capricious; it frowned on the priories, and smiled for a while on certain individuals, of whom a Washington was one, and gave him the manor of Sulgrave, with other lands in the vicinity; but when came the days of Cromwell, it changed its fickle face, and the descendants of the Washingtons fled to America, where fortune, secretly nestling a fondness for her old love, returned and made Washington a word in the history of nations.

Sulgrave Manor is unlike the majority of country residences in the respect that it has not been neglected either by the artist's brush or the writer's pen. Its very reservation seems to have made for proclamation. So much indeed has been written about it that quite a *colle.tanea* could be made in the course of an article

The genealogy of the Washingtons is extremely interesting. It could be called a romance of heraldry. They emanated from a Norman family of rank, and their progenitor was one William de Hertburn, of Durham. The surname De Hertburn was taken from a village of that name in the palatinate. This William exchanged the village of Hertburn for that of Wessyngton. The name of the family thus changed to that of De Wessyngton, which in the slow roll of years, with its gradual changes, eventually became Washington.

and valour in the days of palatinates (the De Wessyngtons were knights of the palatinate), and it is interesting to observe here that in a poem cited by Nicholas in his translation of the Siege of Carlarock

On the arms in the centre of the gable of Sulgrave Manor appears a lion rampant, and a lion is also seen on the left wall just as one enters the door, and on the right is the plaster figure of a griffon.

After a life of fighting for Cross and king on the part of his precursors, John De Wessyngton joined the brethren of the cowl, and in 1426 he presided at the general chapter of the Order of St. Benedict, held at Northampton. This John died "in all the odour of sanctity" in 1446. It is opportune to quote Washington Irving at this point: "By this time the primitive stock of the De Wessyngtons had separated into divers branches, holding estates in various parts of England. . . . Their names are to be found honourably recorded in county histories, or engraved on monuments in time-worn churches and cathedrals. . . . The branch of the family to which our Washington immediately belongs sprang from Laurence Washington, Esquire, of Gray's Inn, son of John Washington, of Warton, in Lancashire. This Laurence Washington was for some time mayor of Northampton, and on the dissolution of the priories by Henry VIII. he received, in 1538, a grant of the manor of Sulgrave in Northamptonshire . . . all confiscated property formerly belonging to the monastery of St. Andrew's, Sulgrave, remained in the family until 1620, and was commonly called 'Washington's Manor.'"

That Sulgrave Manor was built on the site of a priory, and that a portion of the priory was made to serve as part of the house, is evident. The holy-water recess in the entrance-hall vouchsafes this statement. Besides, the two plaster heads on the gables are said by some authorities to represent monks.

Sulgrave Manor was built of stone, which, no doubt, came from the now disused quarries of Helmdon, about three miles from the house. Time has wrought its changes on the old place, and it is but a ghost of its former self. The only original portion remaining is that which looks to the south, of which our two views give an excellent idea. The feature of the projecting bay is the low Tudor arch under a square head and label, with the Washington arms in the spandrels—argent, two bars gules; in chief, three mullets of the second, *i.e.*, a white shield crossed horizontally by two red bars, with three red five-pointed stars across the top. The one on the left is



SULGRAVE MANOR

ANOTHER VIEW



SULGRAVE MANOR FROM THE PEAR

The Archaeological Society stated that "in the red and white bars and the stars of his shield, and the eagle issuant from his crest, borne later by General Washington, the framers of the Constitution got their idea of the stars and stripes and the spread eagle of the national emblem." "Only an advance," writes Edward W. Tuffley, referring to this statement, "upon the bars gules, the three mullets, and the raven of the old shield of the Washingtons of Sulgrave Manor."

Above the wide doorway is a shield in plaster, now almost obliterated, and a little to the right is an old sundial. Above the shield is a small window which looks out from Laurence Washington's bed-chamber. Above that, again, are the royal arms, with a lion and a griffon as supporters, and the letters "E. R." To preserve it glass has been neatly laid over the gable. The hall is entered through the old Tudor porch, and has lost its original character by being now divided into two rooms. During this alteration the screen which separated the hall from the lobby was removed. The beams afford plain evidence of the existence of the screen, but the original doorway into the court is no longer there, and another doorway, dating from about the eighteenth century, has been made a little more to the east. The window of the hall once had stone mullions, but these are now

replaced by wooden ones. It contains one hundred and forty-four squares of glass. Until about twenty-five years ago there was a huge open fireplace with a dog-grate, but this has been replaced by a modern one. There are many cupboards fitted with oak doors about the house, and one of particular interest stands at the top of the staircase. The story goes that Queen Henrietta Maria hid herself in this cupboard, together with her pony, after the battle of Edge Hill. It is very lofty inside, and no doubt served more as a room than a cupboard in its day. The room across the passage is panelled in oak, all of which has been covered with a hideous yellow-colour paint. The bed-chamber of Laurence Washington over the hall possesses fine old oak flooring, and a large oak beam runs across one of the walls. Till about 1830 the windows of the room, now used as a kitchen, contained some coloured glass. About that date, it is said, the coloured glass was removed, and two pieces are at Weston House—a place three miles away—and six shields supposed to have come from the manor are in the windows of Fawsley Church, about nine miles from Sulgrave. The staircase, which is in excellent condition, is of oak, and has twisted balusters. The chimneys are a unique feature of the house. One is in stone, and is a typical chimney common to Northamptonshire houses.

Sulgrave Manor

There is also a group of three chimneys built of old brick in the Tudor style.

At the west end of the village stands the square embattled tower of the church, which contains the Washington memorials. Under the east window of the south aisle is a stone slab, on which were originally the complete memorial brasses of the first Laurence Washington and his family, six in number. The brass representing Amy Washington has long since disappeared, and the head of Laurence himself is no longer there. This slab was mutilated in 1889 by two knaves,



ENTRANCE, SHOWING HOLY-WATER RECESS

and though every effort has been made to find the perpetrators of this outrage, it still remains a mystery. The plate recording the interment is inscribed:—

Here lies the body of Laurence Washington, Esq. of Sulgrave, who died the 18th day of June 1697. He was buried the 20th day of June 1697. He was the first son of Sir Laurence Washington, Knt. and of Elizabeth, daughter of Robert Light, Esq. of Radway. He was the first son of Sir Laurence Washington, Knt. and of Elizabeth, daughter of Robert Light, Esq. of Radway. He was the first son of Sir Laurence Washington, Knt. and of Elizabeth, daughter of Robert Light, Esq. of Radway.

This inscription was doubtlessly inscribed on the death of Laurence Washington's wife, and when he died some years later, by some oversight the date of his demise was never put in.

A PEDIGREE OF THE WASHINGTON FAMILY.

John Washington, of Wotton, Lancashire.

John Washington, of Wotton, = Margaret, daughter of Robert Kettle, of Wotton.

Laurence Washington, gentleman of Sulgrave, = Anne, daughter of Robert Purleigh, of Purleigh, Essex.
ob. 1585. Buried at Sulgrave. Buried at Sulgrave.

Robert Washington, = Elizabeth, daughter of Robert Light, of Radway.
ob. 1619. Buried at Sulgrave.

Laurence Washington, Registrar of the High Court of Chancery.

Laurence Washington, = Margaret, daughter of William Butler, of Tees, Sussex.
ob. 1616. Buried at Brington.

Laurence Washington, = Elizabeth, daughter of Robert Light, of Radway.
ob. 1622.

Sir Laurence Washington, Knighted 1627.

Sir William Washington, of Peckington.

Sir John Washington, of Thrapston.

Rev. Laurence Washington, = Amphilis, daughter of fourth son, Rector of Purleigh, Essex.

John Washington, born at Tring, 1634. Went to Virginia about 1658. = Ann, daughter of Nathaniel Pope. Second wife.

Laurence Washington, = Mildred Warner.
ob. 1697.

Augustine Washington.

Laurence Washington, = Mildred Warner.

NOTES & QUERIES

To the Editors of the ASSOCIATION of Editors of THE CONNOISSEUR who may be able to impart the contents of the following Correspondence.

UNIDENTIFIED PORTRAIT. No. 37.

DEAR SIR,—I should be glad if any of your readers could assist me in ascertaining the painter and subject of the painting of which I enclose a photo. It was bought at a sale about thirty years ago, and was then a landscape, brown and dirty. On having it cleaned the portrait appeared. The satin is beautifully

mounted, and the dress all fine lapis blue. The picture is life-size.

Yours faithfully,
H. F. STAMERAN
DUBLIN.

UNIDENTIFIED PORTRAITS. Nos. 38 AND 39.

DEAR SIR,
I enclose two photos of oil portraits by John Murray, born 1666, the Scottish portrait painter, measuring 50 in. by 40 in. each, and excellent examples of his work. I should be very much obliged if you could produce them to the CONNOISSEUR in order that some

of your numerous readers might help me to identify them.

The female: dress red, edging round collar and end of sleeves, white lace, blue drapery round body and over left arm, right hand pointing to a lizard crawling up the trunk of a tree, figure seated on stone steps. The male: flaming wig, white lace scarf round neck,

bodice part of clothing blue, with red cloak or mantle round body.

On the bottom right-hand corner of female portrait I can just make out what may have been Lady Arabella —.

Yours faithfully,
L. C. P.

UNIDENTIFIED PORTRAITS (Nos. 40 AND 41).

SIR, I am sending you two portraits, one in oil and one engraving. I shall be glad to know if any of your readers can identify and state value of same.

AGNES F.
GILL STE.



UNIDENTIFIED PORTRAIT



(38 AND 39) UNIDENTIFIED PORTRAITS

PORTRAIT OF JOHN LETTS (NO. 42).

DEAR SIR,—Herewith I send you a portrait of Mr. John Letts, born 1772. The details of the purchase of the picture are as follows :—"The original painting reproduced was purchased by Mr. Harry V. Letts in December, 1912, from Miss Ffine Dundas,

who stated that her mother, recently deceased, had left her this picture amongst the property, and that it had been given her mother by Mr. Stebbing Leverett."

At the back of the picture there is a label with the following inscription, "Painting of Mr. Letts, the property of Mr. John Letts, Stationer, at 95, Cornhill,



(40 AND 41) UNIDENTIFIED PORTRAITS

London, 1827.
We assume that this is a portrait of Mr. John Letts, my great-grandfather, who was born in 1772, and the painting was probably done about the time of Sir Thomas Lawrence, his best period, but there is no indication as to who the artist is. It would be extremely interesting to know if any of your readers could throw any light upon the subject.

Yours faithfully,

C. H. L.

LETTS.

UNIDENTIFIED

CYLLER

N. 13

See page 100

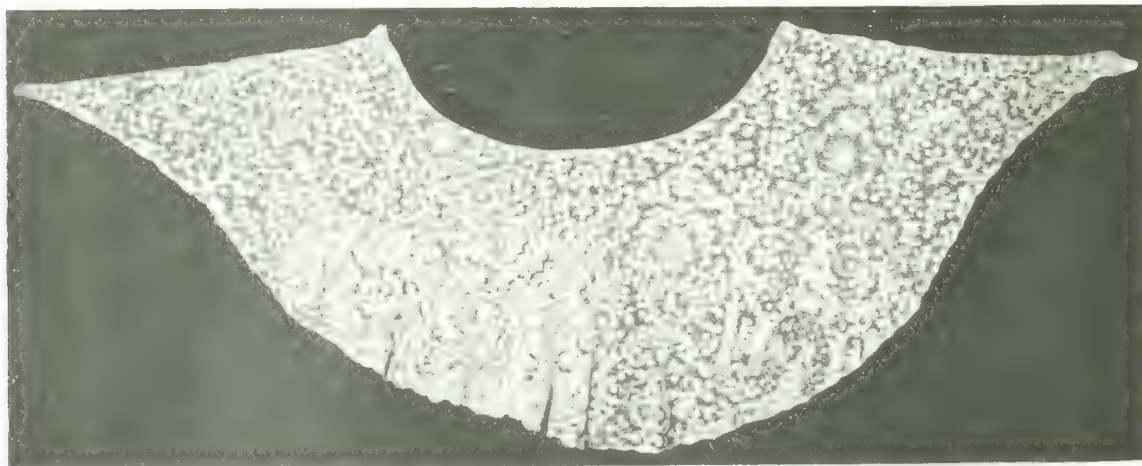
photo of a piece of seventeenth-century Brussels lace, of which I am anxious to identify the cypher. Except that the top part of the reversed L's appears to be doubled or composed of some other letter, and that

more circular than it appears in the photo, and may have been for ecclesiastical purposes. The pattern on one side has been spoilt, and the designs drawn together. I am, yours truly, LYDIA HALFORD.



THE PORTRAIT OF JOHN LETTS

there is no crown, I should consider it that of Louis XIV., as all the emblems seem to point to the Spanish marriage at that time. In one line the sun, above a figure of Juno seated on a peacock, and scattering gold, which falls over another figure, Peace, with an olive branch, seated between the pillars of Hercules. In the other line the cypher is between two half-figures—Jupiter with thunder bolts and Fame with a trumpet. The collar is evidently cut out of a larger piece and to fit the shape, which is



THE LACE CYLLER

THE VIRGIN MARY, ST. ELIZABETH, ST. JOHN,
AND THE CHILD JESUS

BY PETER PAUL RUBENS

*The Original Picture is in the possession of the Earl of Lonsdale,
at Loxther Castle*







LIVERPOOL has been described as the city of a single industry—that of shipping—and though congregated within and immediately outside the borders of the great northern metropolis are sufficient thriving manufactures to set up a large town, this saying is substantially correct. Shipping, the industries dependent upon shipping, and commercial undertakings of a kind more or less associated with it, find occupation for three-quarters of Liverpool's inhabitants. Shipping, however, is a complicated business; its threads extend through the fabric of commerce; and Liverpool, which owns more shipping than any other port in the world, has made of itself a universal mart and clearing-house. You have buyers and sellers there from all parts of the habitable globe for all kinds of commodities. It is a city full of strange faces, for in the way of business it gives hospitality to countless thousands, poor and rich alike, the American multi-millionaire being equally at home there as the waifs of the sailor-world. This promiscuous hospitality is reflected in the varied types of its hostelries. They are of all kinds, ranging from the low-type lodging-house, where Lascar coal-trimmers find comfort in accommodation which would revolt the souls of even their poorest European *confrères*, up to the Midland Adelphi Hotel, the palatial structure nearly adjoining the Central Railway Station. One naturally places the Adelphi at the head of the Liverpool establishments of its kind, because it is the oldest as well as the largest of the greater city hostelries, and also because the successive replacement of the original structure by larger and more sumptuous re-erectations typifies the procedure followed in most of the great commercial buildings of Liverpool. The present Exchange is a different building from that which existed in 1800, which in its turn replaced an earlier building. In the same way the

Adelphi Hotel is one of a succession of structures which have occupied the same site, many times enlarged on its original dimensions. Twenty-five years ago the Adelphi Hotel was considered by the inhabitants of the city to be the best hotel in the North of England; the huge building which then existed is now in course of piecemeal replacement by another still more magnificent, which will be completed in the course of the present year. In it one finds evidence of the cosmopolitan element in Liverpool—the grafting on to English comforts of certain luxuries and conveniences which foreigners, and more especially Americans, adopted into hotel life before the more conservative Briton. Most palpable of these are the fine restaurants and terraces, and the magnificent suites of rooms which one may occupy *en prince*; but what appeals more to the ordinary visitor is the democratic equality of treatment which secures to all the guests those special comforts and conveniences which were formerly reserved for the favoured few. One cannot enumerate all of them, but the provision of a telephone and a clock in every room, and an electric light over every bed, are items which will appeal to every traveller, more especially as they can be secured at a tariff well within the means of an ordinary commercial traveller.

In the eyes of the Londoner, Liverpool is almost exclusively regarded as the English end of the Atlantic ferry—the other terminus to which is New York—whereas it is a place of departure to practically all parts of the habitable world which can be reached by sea. The oldest English Atlantic ferry is indeed not that to New York, but to Boston, the self-styled hub of the universe and an English colony when New York, under its earlier title of New Amsterdam, owed allegiance to the Dutch. In those far-off days there were no regular lines of ships, so that the Warren

Line, which started running from Liverpool to Boston seventy years ago, is one of the oldest in existence. It was started with clipper sailing ships, but these, which during the earlier days of steamers frequently beat the latter in the trip across the Atlantic, were wholly replaced by steamers so long ago as 1877. These Warren steamers, which hold a direct service with Galveston as well as Boston, are primarily built as cargo boats, and carry no steerage passengers, a condition of things which results in an exceptional amount of deck-space being available for the saloon passengers who use this luxuriously appointed line. To those who do not wish to curtail the enjoyments of a sea voyage to the briefest possible span, who prefer spacious ease to the crowded bustle of an Atlantic record-breaker, and who would like their first impressions of America to be gathered from one of the oldest, most cultivated, most historical and interesting of its cities, the Warren Line offers unique opportunities of enjoyable travel.

Liverpool, as already stated, is by no means wholly concerned with America: one has unexcelled facilities there for voyages to summer climes, and may, at the cost of a few days' pleasant steaming, leave mid-winter and attain the genial warmth of the semi-tropics. An outlet in this manner is provided by the Yeoward Line, whose floating hotels, furnished with all the luxurious appointments that the most exacting traveller can desire, carry one from the great northern seaport to Lisbon, Madeira, and the Canary Isles. The visitor can stay practically as long as he wishes in any of these beautiful and salubrious spots, for his return ticket is available for twelve months, while his comfort during the voyage is looked after in every possible manner. To the art-loving public the glorious feast of tropical colour and architecture which the eye meets on every side is a perpetually delightful memory.

Head-quarters of the shipping centre, Liverpool, is also a great insurance centre, many of the largest insurance

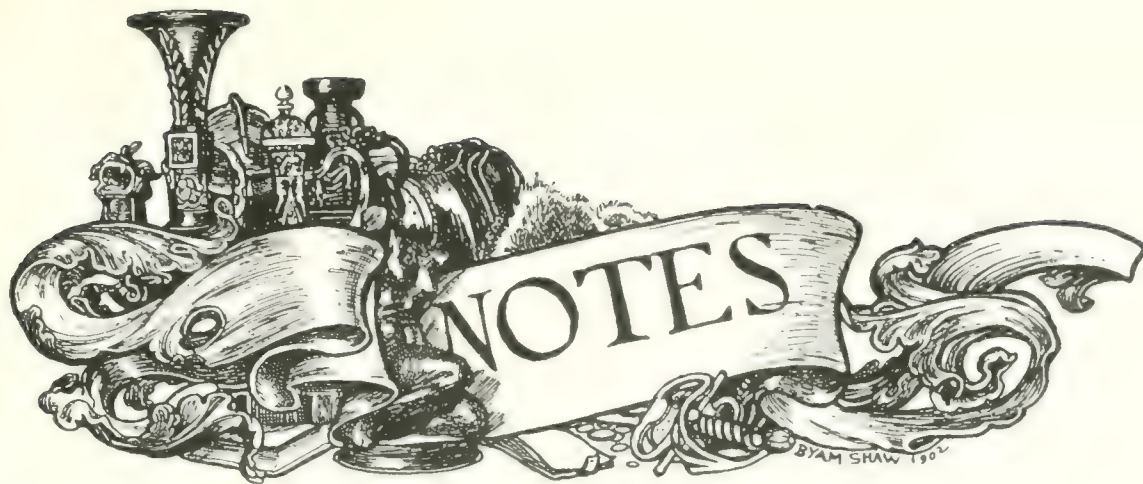
companies in the world having their head establishments in the city. As an instance of the huge amount of business transacted by some of these companies, it may be mentioned that a single concern—the well-known London and Lancashire Co., Ltd.—paid out £1,750,000 to meet claims in connection with the great San Francisco fire of 1906. During the last five years the million and three-quarters thus unexpectedly disbursed has not only been restored to the reserves, but another million added, an act which the Company's huge premium income of £2,435,703 allowed it to perform with ease. To illustrate the ramifications of the Company's immense business, one need only mention that besides insuring against fire and accident, it includes marine insurance, and gives policies on consequential loss, live-stock, motor-cars, and, in fact, transacts every kind of insurance business with the exception of life.

As becoming a city which has intercourse with all quarters of the globe, Liverpool is a great entrepôt for all kinds of Oriental curiosities. One sees this exemplified in some of the principal shops devoted to the sale of objects of art, one of them at least—that of Phillips & MacConnal (25, Castle Street, Liverpool)—having attained a far more than local reputation. This firm by no means exclusively specializes in objects of Oriental art, for old and modern pictures and choice antiques of every description come within its sphere; yet its connection with a great seaport has largely determined the scope of its activity. In a city which has enjoyed a prodigious trade with

Asia and the Continent for two centuries or more there exists a vast accumulation of curios brought over by successive generations of sea captains and others, and while much of this is comparatively worthless, the remainder possesses a value often wholly unappreciated by its original owners. Messrs. Phillips and MacConnal thus possess unique opportunities for the accumulation of artistic treasure, and the display at their galleries includes many pieces of great interest.



ONE OF A SET OF FAMILY TAPESTRY PANELS



THE bezel of this beautiful ring is of dark blue enamel, surrounded with twenty-two fine Brazilian diamonds.

An Eighteenth-Century Memorial Ring

The cipher is of tiny brilliants, and the ducal coronet of crimson and white enamel and brilliants. It measures 1 inch by $\frac{1}{4}$ of an inch, and

on the inside there is the following inscription:—

Webb
Duke of Somerset
Obt. 15 Decr
1795
Aet. 75.

Unfortunately, about the beginning of the Victorian era, this ring was cut down and made into a brooch, but it has been recently restored to its original form.

The first owner of the ring was John Berkeley Burland, who died in 1804, and was related to Webb, 10th Duke of Somerset, through his grandmother, Anne Seymour. She was the half-sister of Sir Edward Seymour (ancestor of the present duke), and sister of Francis Seymour (ancestor of the present Marquis of Hertford). The ring is at present in the possession of Mrs. Harris-Burland, wife of the novelist.

A curious feature of the photograph is that the chased pattern on the gold under the dark blue enamel is so plainly visible. In the ring itself this can only be faintly seen, even in a strong light.

"The Tapestry Book," by Helen Churchill Candee (Constable & Co., Ltd. 16s. net)

The Tapestry Book, by Miss Helen Churchill Candee, is one of the numerous works on matters of art written in America, and produced both in that country and England. In some of these books, especially in those

dealing with retrospective European art, one detects at times a certain provincialism—a lack of knowledge of the great European art centres—so that the works, instead of being written with a full perception of the subject treated, are only informed with a local and partial knowledge. Miss Candee's work is not disfigured by

this trait. Though not a volume intended for experts, it contains a large amount of information pleasantly presented, and gives a good outline account of the principal tapestry factories and the characteristics of the pieces produced in them, causing it to be a highly instructive work for an amateur wishing to gain a good general idea of the subject. Miss Candee touches on all parts of her theme, describing the processes of tapestry making, and tracing the practice of the art from its beginnings in ancient Egypt and Greece to the latest productions of present-day

factories in England, on the Continent, and in America. The chapters devoted to the identifications of tapestries and the various marks on the latter are especially useful, and should suffice to enable the reader to discriminate between, at any rate, the principal schools of tapestry weaving. The subject, however, is, as the author points out, a most difficult one to explore, the best designs and pieces of all times having been copied by succeeding generations and in other countries than where they were originally produced, whilst inferior pieces frequently reproduce characteristics of several varying styles. At the present time the largest centre of tapestry making is at New York, the large number of wealthy American patrons having created a demand for the costly fabric surpassing that existing in England or Continental countries.



EIGHTEENTH CENTURY MEMORIAL
RING TO THE 10TH DUKE OF
SOMERSET DATED 1795

THE Queen Anne style, the table illustrated is an interesting piece of the Transition style which was to develop later into early Chippendale. The work probably dates from the first decade of the eighteenth century, the legs, which are exceptionally fine pieces of carving, having been pronounced by leading authorities as the work of some Flemish craftsman brought over by King William and Mary. The carving is beautifully preserved, a fact which is accounted for by the table having been practically pickled in the dirt and grease of many generations before it was secured by the present owner, and may be accounted as among the finest examples of its style and period in existence.

THE happiest period of George Morland's life and the best period of his art were the few years immediately succeeding his marriage with Anne, the sister of two capable artists and engravers, William and James Ward. During this period she frequently posed as a model to both her brothers and her husband. She appears as *Louisa* in the beautiful stipple plate of that name by William Ward, as the mother in *The Mother's Farewell* and *The Clean Face Rewarded*, by James Ward, and in various guises in some of Morland's best-known pictures. One of the most characteristic of the artist's portraits of his wife is that reproduced in the present

number, probably painted about the same time as his presentment of her in *The Disconsolate and her Parrot*, and a fluent and brilliant example of his brushwork. The plate of *The Virgin and Child with St. Elizabeth and St. John* is a fine example of the work of Rubens, painted with wonderful brilliancy and richness of coloration.

The *Bathsheba*, by Rembrandt, which at the Steengracht sale at Paris brought the highest price, with commission, ever realised by a single picture at auction, affords an interesting example of the appreciation in the prices of Rembrandt's works during the last century and a half. The picture was sold at Amsterdam in 1734 for under £25, and in 1741 for a little over £30. At Paris in 1791 it brought £48; at London the prices rapidly increased from £105 in 1814 to £157 in 1830 (at the sale of the collection of Sir Thomas Lawrence), £163 3s. in 1831, and £252 in 1832. The picture next appeared at Paris in 1841, where it brought £315, and finally at the Steengracht sale the other day it realised £40,000, which, with the auctioneer's commission of 10 per cent., made the picture cost the purchaser £44,000. The portraits of *Edward Sackville Fraser*, by Sir Henry Raeburn; *Mrs. Heyland and her Son*, by Sir Joshua Reynolds; and *A Young Dutch Woman*, by Frans Hals, form part of the collection of Mr. C. P. Taft, some of whose pictures have been illustrated in previous numbers of THE CONNOISSEUR.





CROMWELLIAN SPUR

I have placed the spurs here shown at Poole, in Dorsetshire. I took them to be Cromwellian. They may not be uncommon, but they have an interesting history. The vendor told me that one Bank Holiday he and his wife went for a day's outing into the New Forest. They sat to rest and enjoy their lunch on a grassy mound. Upon suddenly pulling his foot back, the narrator said something like "hmm."

sharp prick through the heel of his boot. He was much astonished and annoyed, but at once set to work with his walking-stick to investigate the cause of such an unprovoked assault. After a little digging, first one and then another of the spurs was brought to light. How they came there, or who was the original owner, I am afraid must remain a mystery.

MANY of your readers will remember in the "Coasters" "pass-the-bottle" days the Sheffield-plated decanter-stands with their baize bottoms, that enabled them to be passed so quietly round the highly polished mahogany table that was the pride of the host and hostess.

It would appear that the country publicans had contrived to make somewhat the same purpose, though in a much more useful form, which in certain localities were called "coasters." The one of a pair illustrated I met with at Christchurch. They are made of some hard wood, and measure 5 inches at the square part, with an inner slightly raised rim 5 inches square, the handle being



CROMWELLIAN SPUR

shaped for carrying purposes. It would appear that when a glass of beer or spirit was ordered, it was brought on a "coaster," which saved the polished table from stain or damage, and the raised rim would prevent the glass from sliding off. The coasters before me are freely marked with beer or other stains.

I presume they are uncommon, as they are the only examples I have met with.

No. i. is a flint pistol of the ordinary type

(maker: Early Double-barrelled Pistols
Richards, London).

It has two barrels. Instead of the barrels revolving, as is the custom with the present-day weapon, the touch-hole



DECANTER STAND



No. I. Percussion Pistol. By J. H. HARRIS.

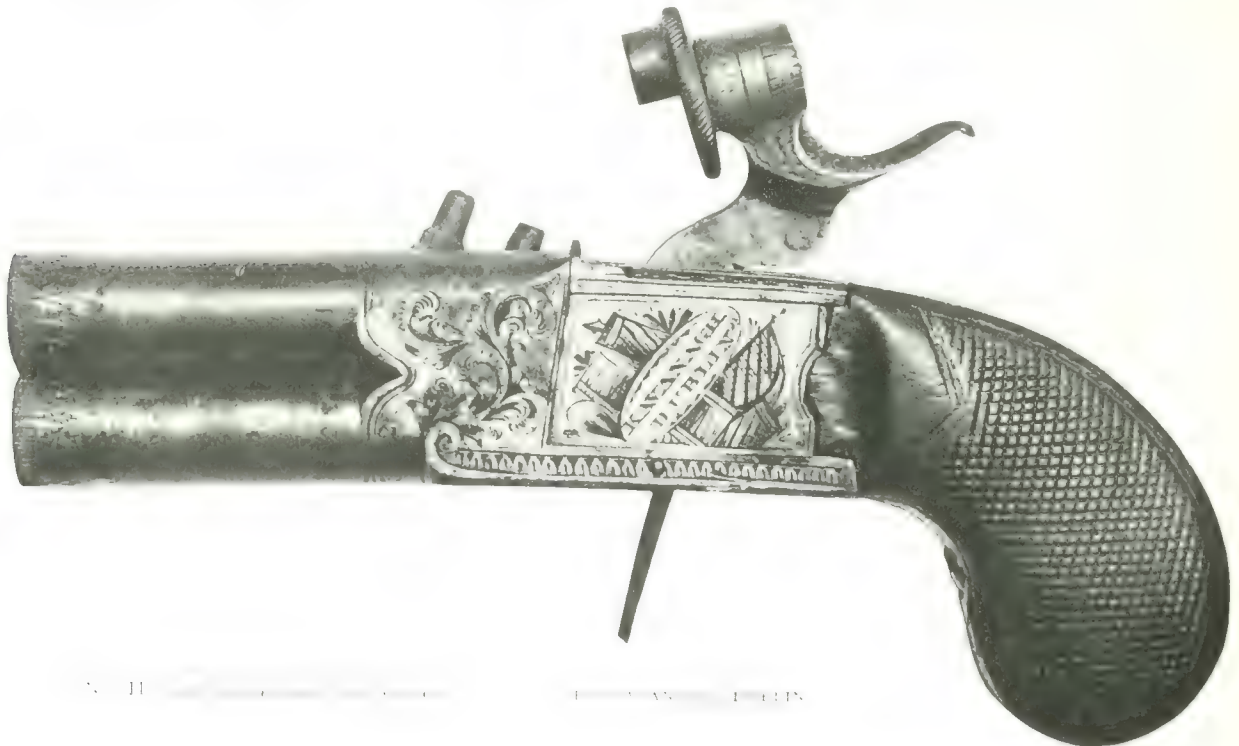
By J. H. HARRIS, LONDON.

No. i. The priming is performed by a small handle, from which a small hole communicates with the lower barrel. When that explodes, a small handle is provided by which another touch-hole is brought into play, that communicates with the upper barrel. The pistol must be again primed before it can be discharged.

No. ii. is a pistol of later date, by "Kavanagh, Dublin." The percussion-cap is now introduced. The nipples are shown one in front of the other, one serving for the top, the other for the lower barrel.

Only one hammer is used. As shown in the illustration, the hammer would strike the forward nipple, then, by a clever arrangement of a little turn-plate, the hammer can be revolved to such an angle that when discharged it would strike the other nipple.

The arrangements on both pistols are ingenious, but as, in the first case, the priming had to be replenished and the touch-hole adjusted, and in the second the hammer required turning, they are very clumsy methods compared with the revolver of modern days.



No. II. Percussion Pistol. By J. H. HARRIS.

By J. H. HARRIS, LONDON.



THE great event not only of the month but of the season has been the sale of the collection formed by the

late George McCulloch, Esq., the Australian millionaire, who for years patronised modern British art on a scale which recalls the purchases made by Joseph Gillott in the second and third quarters of the nineteenth century.

The Gillott collection was dispersed in 1872, realising £164,530 4s., and showing an enormous profit on the collector's original outlay, whereas the £136,859 2s. obtained for 326 pictures gathered together by Mr. McCulloch was considerably less than what he had given for them. It must be remembered, however, that the two collectors pursued their hobbies under very different conditions. Mr. Gillott lived during a period when all

classes of works of art—modern pictures more especially—were rapidly rising in value. He commenced his accumulations as a young man, bought, it may be suspected, largely with the idea of making good investments, and showed remarkable discernment in his selection. So far as judgment and experience were concerned, he was the equal of any professional dealer. Mr. McCulloch, on the other hand, began collecting comparatively late in life, when modern works were bringing unduly high prices. He had no special artistic predilections or knowledge, his taste, it is said, having been largely formed on the coloured plates issued by various popular newspapers; and he bought without advice wholly to please himself. That, under such circumstances, the bulk of Mr. McCulloch's purchases realised such good prices—showing in some instances a considerable profit—may be accounted as a triumph for modern art. Had a second Gillott formed the collection, it is quite possible that it would have been found that contemporary pictures were quite as good an investment at the present time as during the mid-Victorian period.



PART OF THE URKE SERVICE OF BRISTOL CHATELAIN



PART OF THE URKE SERVICE OF BRISTOL CHATELAIN

It is true that the Continental pictures have been made to describe the work of the English school of modern art over British, but this contention is hardly borne out by the facts. It is true that Mr. McCulloch's Continental examples, as a whole, showed a better return on the original outlay than the English ones; but the former were largely purchased under expert advice, and almost wholly consisted of works by artists of established repute, whereas the latter comprised not a few by men of quite a secondary reputation. Some idea of the relative estimation in which the two schools were held may be gauged by the fact that the ten highest-priced Continental pictures realised £21,870, and the ten highest-priced British examples, £41,475, or nearly double; moreover, it is stated that some of the former were bought in.

The sale was held at Messrs. Christie's on the 23rd, 29th, and 30th of May, the Continental pictures being sold on the first day. Of these the highest price was attained by *A Dutch Landscape*, 31 in. by 57½ in., painted by J. Maris, 1873, which brought £6,930. It is said that Mr. McCulloch only paid £880 for the work. There were three examples by J. Bastien-Lepage, the most important of which, *The Potato Gatherers*, painted in 1878, 70 in. by 76 in., is reported to have been retained for the family; it was knocked down for £3,255; the other two, *Pauvre Fauvette*, 1881, 63 in. by 49 in., and *Pas Miche*, 1882, 52 in. by 35 in., falling respectively for £1,470 and £2,005. Other works included the following:—Eugene de Blaas, 1891, *Admiration*, 45 in. by 63 in., sold for £1,057; René Bodin, 1887, *The Lion at Home*, 63 in. by 103 in.—well known from the large engraving by T. L. Atkinson—£966; W. A. Bouguereau, 1889, *Christ and the Doctors*, 70 in. by 41 in., £371; P. A. Dagnan-Bouveret, 1892, *Dans la Forêt*, 60 in. by 47½ in., £1,057; J. G. de la Tour, 1890, a finished study for the large picture £630; and *The Madonna and Child*, 1888, 75 in. by 51 in., £1,207 10s.; L. Deutsch, 1896, *Garde du Palais*, on panel, 25½ in. by 18 in., £1,000; J. Doreau, 1884, *The Woman*, 1884, 51 in. by 77½ in., £325 10s.; H. Harpignies, 1894, *Une Soirée d'Automne*, 45½ in. by 62 in., £1,890; A. Holmström, 1890, *The Old Man*, 45 in. by 63 in., £1,000; J. M. W. Turner, 1841, *Rain, Steam, and Great Bridge*, 46½ in., £315; L. Lhermitte, 1899, *Noonday Rest*, 30 in. by 43 in., £1,000; J. H. P. Le Sueur, 1891, *The Old Man*, 45 in. by 63 in., £1,000; M. Munkacsy, *After Desert*, 43 in. by 83 in., £409 10s.; Fritz Thaulow, *Autumn Sunset*, 31 in. by 39 in., £252; and J. H. P. Le Sueur, 1891, *The Old Man*, 45 in. by 63 in., £1,000.

Amongst the English pictures the works by deceased artists generally brought the highest prices. This does not denote a deterioration of present-day talent, but only serves as a reminder of the fact that a living artist is his own worst enemy. It is a well-known fact that, to produce work, collectors will discount his past achievements in the light of future possibilities. Some painters

fared unusually badly owing to the large number of their works placed upon the market at once; but the prices, taking them all round, appear to betoken that the long-continued depression in modern British art is likely to be replaced by a healthier condition of affairs.

As was anticipated, the great sensation of the sale was furnished by the *Sir Isambard at the Ford*, 49 in. by 57 in., painted by Sir J. E. Millais in 1857, and exhibited at that year's Academy under the title of *A Dream of the Past*. The picture—more especially the horse on which the knight is mounted—met with a disastrous reception from the critics, and Millais was so upset by Ruskin's pronouncement that the picture "was not a failure, but a fiasco," that he kicked a hole through the canvas. He subsequently twice repainted the offending animal, and also added the heavy trappings with which it is now decked, so that most of its original failings have been effectually obliterated. Charles Reade bought the painting from the artist. It subsequently passed into the hands of John Graham, and at his sale in 1887 realised £1,365; now it effectually set at naught the opinions of past critics by bringing £8,190—a record price for the work of the artist. The small water-colour version of the same picture, 5½ in. by 7 in., brought £357. The same artist's *In Perfect Bliss*, 1884, 48 in. by 33½ in., sold for £1,575; and his *Lingering Autumn*, 1890, 47 in. by 72 in., £1,522 10s. The opinions of the critics of 1857 were not the only ones to be revised by the judgment of collectors during the sale. When the memorial collections of works by E. A. Abbey were shown at the Royal Academy after his death, contemporary writers were by no means unanimous in their praise. Two works by this artist, the richly coloured canvas of *Richard Duke of Gloucester and the Lady Anne*, 51 in. by 103 in., of 1896, and the scene from *King Lear*, Act I., Scene I., 53 in. by 126 in., of 1898, respectively, brought £5,670 and £5,040. The last amount was the same as that attained for the famous *Love Among the Ruins*, 40 in. by 61 in., by Sir Edwin Burne-Jones, painted in 1894 to perpetrate a theme, the beautiful water-colour version of which had just been destroyed through the carelessness of a photographer; the latter, thinking it was an oil picture, covered it over with a preparation of yolk of egg. *Psyche's Wedding*, 1895, 46 in. by 84½ in., realised £1,102 10s.; and *The Sleeping Princess*, 1872-94, 49 in. by 91 in., £1,312 10s., both by the same artist.

That Sir William Quiller Orchardson's contemporary fame is likely to endure was shown by the high price £4,620 brought by each of his pictures, *The Young Duke*, 1889, 58 in. by 98 in., and *Master Baby*, 1886, 42 in. by 65½ in. His *Music when sweet voices die*, 1893, 39 in. by 31½ in., which only attained £336 at the Humphrey Roberts sale in 1908, now brought £787. Lord Leighton's two pictures, *The Daphnephoria*, 1876, 89 in. by 204 in., and *The Garden of the Hesperides*, 1892, circular, 65½ in. diam., each brought £2,625. The former showed some declension in value, the late owner having paid £3,937 10s. for it at the Stewart Hodgson sale in 1893. Cecil Lawson's fine landscape of *Marshlands*, 47 in. by 70½ in., painted in 1876, sold for £2,940.

In the Sale Room

The recent adverse criticisms on Sir Lawrence Alma-Tadema's pictures do not appear to have materially affected their value; the *Sculpture Gallery*, 86½ in. by 66 in., painted in 1875, brought £2,730; and *Love's Jewel-case*, 25 in. by 18 in., £1,005; the *Ides of Morgana*, 79½ in. by 40½ in., by G. F. Watts, would probably have realised more than £1,785 had it not been one of several versions of the same theme by the artist; while the *Orpheus*, 50 in. by 72½ in., of J. M. Swan, R.A., 1896, made the substantial sum of £1,732. Turning to the works of living English painters, Mr. J. W. Waterhouse attained something of a triumph in the price (£2,415) attained by his *Saint Cecilia*, 1895, 46 in. by 77 in.; his *Flora and the Zephyrs*, 1897, 42½ in. by 80 in., brought £1,785; and his *Ophelia*, 1889, 47½ in. by 27½ in., £472. An *Alfresco Toilet*, 67 in. by 41½ in., by Sir Luke Fildes, 1889, realised £1,575, just passing the £1,522 reached by the premier example of Peter Graham, *Caledonia, stern and wild*, 47 in. by 71 in., painted in 1891. The other works by this artist included were *The Hamlet by the Sea*, 1892, 47½ in. by 72 in., and *A Highland Glen*, 1891, 53 in. by 41 in., each of which brought £819.

Among the other pictures included were the following:—F. Brangwyn, A.R.A., 1900, *Charity*, £924; J. Brett, A.R.A., 1882, *The Grey of the Morning*, 42 in. by 84 in., £273; Lady Butler, 1887, *Inkerman*, 40 in. by 72½ in., £892 10s.; D. Y. Cameron, A.R.A., *October*, 24 in. by 39½ in., £546; J. Charles, *In Harvest Time*, 32 in. by 44 in., £231; G. Clausen, R.A., 1889, *Ploughing*, 47 in. by 72 in., £588; Vicat Cole, R.A., 1882, *Abingdon*, 43½ in. by 71½ in., £378; Hon. John Collier, 1893, *A Glass of Wine with Caesar Borgia*, 71½ in. by 87½ in., £367; H. W. B. Davis, R.A., 1887, *Now came still evening on*, 47½ in. by 60 in., £231; Frank Dicksee, R.A., 1893, *Funeral of a Viking*, 72½ in. by 119½ in., £378; Thomas Faed, R.A., 1872, *Happy as the day is long*, 32 in. by 21½ in., £252; David Farquharson, A.R.A., 1903, *Winter*, 59 in. by 94½ in., £252; Joseph Farquharson, A.R.A., 1888, *Could blows the wind frae east to west*, 44½ in. by 71½ in., £283 10s.; Stanhope A. Forbes, R.A., 1892, *Forging the Anchor*, 83 in. by 67 in., £525; Sir John Gilbert, R.A., 1878, *The Return of the Victors*, 28 in. by 36 in., £231; Andrew C. Gow, R.A., 1890, *After Waterloo*, 46½ in. by 64½ in., £556 10s.; and *After Langside*, 1891, 44 in. by 60 in., £294; Arthur Hacker, A.R.A., 1890, "*Vae Victis!*" *The Sack of Morocco by the Almohades*, 64½ in. by 107 in., £273; C. Napier Hemy, R.A., 1902, *The Crew*, 59½ in. by 96½ in., £294; J. C. Hook, R.A., *Hearts of Oak*, 37½ in. by 56½ in., £357; G. Hughes-Stanton, 1907, *The Gorse, Fontainebleau*, 55½ in. by 82½ in., £294; J. Buxton Knight, 1896, *The Pier, Sunset*, 24½ in. by 29½ in., £267 15s.; H. H. La Thangue, R.A., *Cider Apples*, 1899, 43 in. by 37 in., £609; and *The Watersplash*, 1900, 45 in. by 36½ in., £483; J. Lavery, A.R.A., *Gilda*, 27½ in. by 20½ in., £262 10s.; B. W. Leader, R.A., *Worcester Cathedral*, 1894, 53 in. by 89½ in., £630; *When the Sun is Set*, 1892, 44 in. by 71½ in., £682 10s.; and *Conway Bay and the Carnarvonshire Coast*, 1892, 51 in. by 84 in., £367 10s.; J. Seymour Lucas, R.A., 1894, *The Call to Arms*, £441; W. McTaggart, R.S.A., 1899,

Away over the Sea, 35½ in. by 56 in., £735; Albert Moore, *Winds and the Seasons*, 71 in. by 84 in., £399; Henry Moore, R.A., 1887, *A Breezy Day*, 36 in. by 60½ in., £504; and *A Breezy Day off the Isle of Wight*, 1890, 35½ in. by 60½ in., £336; David Murray, R.A., 1892, *The River Road*, 47 in. by 71 in., £294; W. Orpen, A.R.A., 1900, *The Mirror*, 20 in. by 15½ in., £567; John Pettie, R.A., *The Jester's Merry Thought*, 1883, 60 in. by 45½ in., £577 10s.; *The Threat*, 1875, 49 in. by 33 in., £504; and *Silvia*, 1891, 44½ in. by 32½ in., £430 10s.; Henrietta Rae, 1894, *Psyche before the Throne of Venus*, 76 in. by 120 in., £304 10s.; J. J. Shannon, R.A., *Fairy Tales*, 1895, 34 in. by 44 in., £420; and *Magnolia*, 1899, 71 in. by 38½ in., £756; Charles Sims, A.R.A., *The Kite*, 27½ in. by 35½ in., £546; Solomon J. Solomon, R.A., 1891, *The Judgment of Paris*, 96 in. by 66 in., £525; Adrian Stokes, A.R.A., *The Setting Sun*, 46 in. by 71½ in., £367 10s.; Marcus Stone, R.A., 1885, *A Gambler's Wife*, 36½ in. by 60 in., £420; Edward Stott, A.R.A., *The Inn, Evening*, 23 in. by 29½ in., £630; *Evening*, 24 in. by 33½ in., £304 10s.; and *The Harvester's Return*, 24½ in. by 31½ in., £462; H. S. Tuke, A.R.A., 1895, *The Swimmer's Pool*, £231; and Henry Woods, R.A., 1896, *A Venetian Christening Party*, 65½ in. by 41½ in., £273.

The few pieces of statuary included in Mr. McCulloch's collection were responsible for some substantial prices, and probably realised more than he gave for them. For Rodin's beautiful marble group of *The Kiss*, 20 in. high by 40 in. long, he is said to have paid £1,312 10s.; it now brought £3,045. Two figures by J. M. Swan, R.A.—almost as great as a sculptor as a painter—the *Orpheus*, in bronze, 117 in. high, and *A Puma carrying a Macaw in its mouth*, also in bronze, 27 in. high by 61 in. long, brought £525 and £651 respectively; *Echo*, a bronze figure, 71 in. high, by E. Onslow Ford, R.A., £273; the *Saint George*, a bronze figure, 20½ in. high, by Alfred Gilbert, R.A., £472; and *Comedy and Tragedy*, a figure in bronze, 27 in. high, by the same artist, £388 10s.

The other picture sales held during the month were singularly few and unimportant considering the season of the year. That which took place at Messrs. Christie's on May 8th and 9th comprised a heterogeneous assemblage of pictures and drawings belonging to nearly all periods and schools. Perhaps the most interesting item was a slight drawing of *A Woman holding a Child*, 10 in. by 7 in., by J. M. Whistler, which brought £225 15s.; a smaller work by E. Manet, an oil panel, 5½ in. by 4½ in., of the *Head of a Lady in hat with blue veil*, realised only £5 5s. less. Other lots included the following:—J. Van Ruysdael, *A River Scene*, with road, peasants, cattle, and waggon, signed with initials and dated 1646, on panel, 23 in. by 34 in., £682 10s.; Early German School, *Portrait of Gentleman in white doublet*, 13½ in. by 10½ in., £325; J. Van Goyen, *A View of Dordrecht*, 38½ in. by 51 in., £420; A. Cuypp, *An Extensive Landscape*, on panel, 18½ in. by 26½ in., £483; G. H. Harlow, *Portrait of Mrs. Bridges and Three Children*, 49 in. by 38½ in., £210; Sir T. Lawrence, P.R.A., *Portrait of George Dance*, R.A., in an oval, 29½ in. by 24½ in., £204 15s.; and Janssen's *Portrait of Sir Henry Martin*, Judge of the

The Browning Sale, which was held at Messrs. Sotheby's on the 1st, 2nd, and 5th of May, and the three following days, and comprised pictures, drawings, engravings, letters, manuscripts, books, and objects of art. The various lots were sold either to the associations linking the various items with the two great poets, Robert and Elizabeth Barrett Browning, as to afford, with few exceptions, little due to the un-sentimental value of the individual lots. Among the exceptions,



FIGURE OF THE RT. HON. EDMUND BURKE M.P.
FROM THE TRAVELL COLLECTION

unfortunately, have to be numbered a large number of the pictures and statues executed by the poet's son, the late Mr. Robert Barrett Browning, and sold on the first day. He was not a great artist, but he possessed sufficient ability to be hung fairly frequently at the Royal Academy and Grosvenor Gallery. Unfortunately for his posthumous reputation, his works generally were on too profuse a scale to be hung with comfort anywhere but in a large gallery, and they were not up to gallery standard. Consequently, despite their associations with the dead poet, who took a keen interest in his son's work, they averaged something less than the value of their names. Thus a *Seascape*, 4 ft. 2 in. by 7 ft. 9 in., brought 5s.: and *A Still Life*, *The Model*, *Antwerp*, 7 ft. 2 in. by 9 ft., which obtained a

gold medal at Melbourne in 1880, together with another large canvas, brought 16s. The sole exception to the rule was two portraits of the poet, the larger of the two, 60 in. by 42 in., painted in 1889, bringing £77; and the smaller, 19 in. by 16 in., 1874, £29 10s. Other portraits of the poet included one by W. Fisher, painted at Rome in 1854, 24 in. by 20 in., £50; and one painted by Gordigiani in 1860, which, together with the companion portrait of Mrs. Browning, each 28 in. by 23 in., brought £100. On the other hand, the hurried pen-and-ink



VENUS AND CUPID BY TIEPOLO. Painted in 1767. Paris, Louvre, Salons, 1768, 1789, 1804, 1824, 1845, 1867, 1889, 1904, 1924, 1939, 1954, 1979, 1994, 2019.

sketch, 7 in. by 4½ in., by D. G. Rossetti, of *Tennyson* reading "*Maud*," made on the evening of Sept. 27th, 1855, when the poet laureate sat down and read the whole poem aloud to a select company assembled at Browning's house, realised no less than £225. The only picture which exceeded this was *Christ at the Column*, panel, 24 in. by 30 in., by Antonio Pollaiuolo, referred to in Browning's poem on "Old Pictures in Florence," which was knocked down for £500.

If the first day's sale failed to realise expectations, that of the second day surpassed them. The substantial aggregate of £15,514 1s. was realised for 304 lots, the principal items consisting of autograph letters and manuscripts by Browning and his wife. Mrs. Browning, indeed, more than shared the honours with her husband, and the high prices obtained for her manuscripts serve as a reminder that, in the eyes of many people, she appeared the greater poet of the two. The famous series of love-letters which passed between the two great writers brought the huge but not unprecedented sum of £6,550. The letters consisted of 284 from Robert Browning and 287 from his future wife—then Elizabeth Barrett—and were the only missives that ever passed between them, for after their marriage they were never parted for a day. Closely connected with these letters was the autograph MS. of Mrs. Browning's *Sonnets from the Portuguese*, which, indeed, may be said to have been their poetical expression. The sonnets were written at the same time for the writer's own delectation; even her future husband not being made acquainted with the existence of the poems until after their marriage, and it was he who decided that they were too great to be withheld from publication. The MS. consisted of 43 out of the 44 sonnets, and was probably the one used by the printers of the edition issued in 1850, in which the missing sonnet—the forty-third—was not included. The MS. realised the high price of £1,130. A second autograph MS. of 27 of the sonnets, together with some of the original drafts, in all 29½ pp., 8vo, brought £620. The original autograph MS. from which *Aurora Leigh* was printed, about 410 pp., 8vo, with the title-page and dedication, brought £930. This was the manuscript which, packed up in a box with the velvet trousers of Mrs. Browning's son, the future artist, went astray for a time during the Brownings' return to England in 1885; it is said that Mrs. Browning was far more concerned with the loss of her son's clothes than that of her own poem. Other autograph MSS. by Mrs. Browning included the whole of her work entitled *Lost Poems*, with the exception of three items, 79 pp., 8vo, £190; *Casa Guidi Windows*, Part II., 31 pp., 8vo, and fragments of Part I., 36 pp., £82; an earlier and incomplete version of the same, 85 pp., 8vo, £62; *Poems before Congress*, complete with the exception of the last five stanzas of *The Dune*, 43½ pp., £88; 42 pp. of various poems included in the 1850 edition of her works, £72; *Sonnets*, 24 pp., £36; and various poems, including *The Cry of the Children*, in all 36 pp., 8vo and 4to, £82.

Of the earlier writings of the poetess when she was still Miss Elizabeth B. Barrett, there were numerous

specimens, a large number of which are still unpublished. One of the most interesting was that contained in the autograph MS. 80 pp., sm. 8vo; entitled *Glimpses into my own Life and Literary Character*, which was carried up to the writer's fifteenth year; it brought £47. Two note-books, one of which was dated 1824, containing drafts of various literary projects (about 125 pp., folio and 8vo), realised £50; another filled with poems, written in 1839 (about 58 pp., 4to), £72; and two autograph MSS. of the *Essay on Mind*, neither quite complete, and various poems, £192. Other autograph MSS. of poems included a portion of *The Drama of Exile*, 50 pp., 8vo, £41; various early poems, 28 pp., folio and 4to, £40; and another collection, 40 pp., 4to, £78. A large packet of letters, numbering between three and four hundred, mostly unpublished, written by Mrs. Browning to Miss Mitford, brought £245; about 240 letters from her to Mr. Hugh Stuart Boyd, with 170 of his replies, £135; a series of 102 letters, and two by Robert Browning to Mrs. Martin, £70; another of 50 letters, and two by Robert Browning to John Kenyon, £65; and 55 letters and three fragments to Mrs. Jameson, £66. The highest paid for a single letter from Mrs. Browning was £16, obtained for one written, but not sent, to Napoleon III., asking him to pardon Victor Hugo. Three lots, consisting each of two note-books filled with drafts of various poems, realised £52, £32, and £50 respectively; while an autograph criticism of certain of her husband's poems, 56 pp., 8vo, brought £96. Browning had repeated the procedure and criticised his wife's work in regard to the translation of *Prometheus Bound*, the MS. of which, in Mrs. Browning's autograph, 50 pp., 4to, with notes chiefly on grammatical points, 7½ pp., 8vo, by her husband, brought £62. A relic of more poignantly personal interest was the stained and dirty photograph of herself which she gave him in 1858, enriched with an autograph inscription; this, with two short notes—one from Browning and the other from Carlyle—realised £54. Joint series of letters written by the two poets to various of their friends included 140 letters by Mr. Browning and 100 by Mrs. Browning to Miss Isa Blagden, £360; and 12 letters by the former and 54 by the latter to Miss E. F. Haworth, £120.

The finished autographic manuscripts of Browning's works are an especial rarity, for those of the earlier poems were generally not preserved, and those of all the volumes published after *The Ring and the Book* are, with one exception, at the library at Balliol College, Oxford. This solitary exception is *Asolando, Fancies and Facts*, his last work, published on December 12th, 1889, the day the poet died. This MS. (93 pp.) fell, after a spirited competition, to a bid of £990; that of the first five stanzas and the first seven lines of the sixth of *Horæ Rich.*, 2 pp., 4to, brought £50; a version of *A Last Word to E. B. B.* the title was subsequently altered to *One Word More*—6 pp., 8vo, brought £176; and an unpublished ballad on an heroic deed by Kenneth Epps, during the defence of Ostend against the Spaniards in 1606, brought £40.

Among the autograph letters was one from Browning to Mr. Kenyon, which marks one of the earliest steps in

the acquaintanceship of the poet with his future wife, referring to the poem by the latter of *Pend Poem*, which Kenyon, a cousin of the lady, had forwarded to Browning for criticism. It was handed to Mrs. Browning by the recipient, and kept by her. This (24 pp., 8vo) brought £55; eleven of the poet's letters to Miss Egerton Smith, 45½ pp., 8vo, £48; a letter of Carlyle to Browning, 11 pp., 8vo, £48; and *Poet's Poem*, 4 pp., 8vo, June 21st, 1841, £26; another from the same congratulating Browning on his marriage, 4 full pp., 4to, June 23rd, 1847, £57; a third thanking the poet for his essay on Shelley, 6 full pp., 8vo, March 8th, 1852, £30; and another dated April 26th, 1856, criticising *Men and Women*, 4 full pp., 4to, £35. An interesting account of a visit to Charlotte Brontë was the cause of two letters, 9½ pp., 8vo and 4to, from Mrs. Gaskell, bringing such a relatively high price as £30. The friendship of Walter Savage Landor with Browning was recalled by a number of letters, of which 71 (about 160 pp., 4to), dated 1840-64, realised £70—very little more than the price (£67) obtained for three letters, 12 pp., 8vo, from D. G. Rossetti, dated January, February, and March, 1869, and all expressing the writer's admiration of the *Ring and the Book*. A single letter, 4 pp., 8vo, from the same writer—the first he ever sent to Browning—giving an account of how he transcribed *Pauline* from a copy at the British Museum, brought £45; a letter from Swinburne on the same poem, 4 pp., 8vo, February 25th, 1875, brought £25; a letter from Thackeray, dated 1859, 2 pp., 8vo, explaining why he had been unable to use a poem of Mrs. Browning's, £41; and the last letter which Tennyson wrote to Browning, 1 page, 8vo, August, 1889, £31.

On the sixth day of the sale the plate and objects of art belonging to the poet were sold. To the £4,907 9s. 11d. realised during the day, the most substantial contributions were afforded by two sets of tapestry panels, which realised £1,400 and £1,560 respectively. Mrs. Browning's arm-chair, a deep-backed one upholstered in plush, brought £100; and a large carved-wood bookcase, planned and put up by Browning himself, who bought the carved wood in separate pieces, £65. The sentimental value of the poet's gold watch and chain was enhanced by the fact that a small gold ring worn by Mrs. Browning was attached to the latter, together with one of the first coins struck by Mann in Venice to record its freedom from Austria, both precious relics in the eyes of the poet—the lot brought £270; while a shell-shaped silver reliquary containing a lock of John Milton's hair, which had passed through the hands of Addison, brought £100. The poet's library, and a book of the hand of the poet, brought £1,000. The poet's library, and a book of the hand of the poet, brought £1,000.

Robert Browning's library was extensive; but if one excepts some early editions of his own works, those of his wife, and some of their literary friends, it contained few especial rarities. On the other hand, many books, which in the ordinary course of events would attract little attention, were rendered interesting by the addition of autographic inscriptions, so that no less than £6,054 18s. 6d. was realised for the library, and a book of the hand of the poet, brought £1,000.

was divided. The works of the Brownings provided most of the highest prices. That extreme rarity, a copy of the first edition of *Pauline*, in original boards with label, sm. 8vo, as issued by Saunders and Otley, 1833, brought the record price of £480, against £220 paid for a similar copy in the Stuart Samuel sale, 1907. A number of the reprints issued in 1886 varied in price from about 6s. for an ordinary copy to £4 4s. for one of the four copies printed on vellum. Seven of the eight parts of the original edition of *Bells and Pomegranates*, together with a duplicate copy of the first part, in original wrappers, unopened, 8vo, 1841-6, realised £96, and a bound autograph copy of the same edition, half roan, £48. Browning presented copies of many of the first editions of his works to his son, writing in each volume an autographic inscription. Amongst these were the following:—*Aristophanes' Apology*, 12mo, 1875, £29; *Prometheus Bound*, 12mo, 1876, £28; *The Agamemnon of Eschylus*, 12mo, 1877, £21; *La Saisiaz*, 12mo, 1878, £31; and *Pauline*, 12mo, 1879, £27 10s. Other presentation copies of first editions of the poet included *Paracelsus*, 12mo, 1835, £26 10s.; and *Sordello*, 12mo, 1840, £31, both given by him, with autograph inscriptions, to his mother, while an edition of *Men and Women*, sm. 8vo, published at Boston in 1856, with an autograph inscription from Browning to Mrs. Browning, brought £33 10s.; a copy of *Dramatic Idyls*, 2 vols., 1st. ed., 12mo, 1879-80, with autographic inscription, £31; and the final proof-sheets of *Asolando*, with many corrections in the autograph of the poet, £50. A complete set of Browning's works, with the exception of *Asolando*, which was presented in a carved-oak cabinet to the poet by the Browning Society on the occasion of his seventieth birthday, 25 vols., mor., g.e., brought £50.

Among the works by Mrs. Browning, none excited more interest than the copy of the first edition of her *Poems before Congress*, which she presented to her husband, enriched with various intimate autographic inscriptions by the two poets, and other interesting mementos—it sold for no less than £235; three presentation copies of the first edition of *An Essay on Mind*, sm. 8vo, 1826, with autographic inscriptions, brought £29, £32, and £40, the highest price being obtained for one containing Robert Browning's signature and bound in the original boards. Amongst the other first editions sold, all enriched with autographic inscriptions, were the following:—*Prometheus Bound*, sm. 8vo, 1833, £21; *The Scraphim and other Poems*, sm. 8vo, 1838, £18 10s.; *A Drama of Exile and other Poems*, 2 vols., sm. 8vo, New York, 1845, with an additional inscription in the autograph of Robert Browning, £52; *Last Poems*, sm. 8vo, 1862, £30—a similar copy without any autograph of Mrs. Browning, brought only £3; and *The Greek Christian Poets and the English Poets*, 12mo, 1863, £21.

The family Bible, containing entries of the marriage of the father and mother of Robert Browning and the birth of the poet, brought £17. Of copies of well-known works presented to the Brownings, and enriched with inscriptions by the donors, the following may be cited:—Thomas Carlyle, *Sartor Resartus*, sm. 8vo, Boston, 1837,



THE BURKE CREAM-JUG AND SUGAR-BASIN

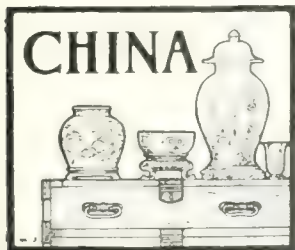


FROM THE TRAPNELL COLLECTION

£23; *Poet and Poetess*, 8vo, 1845, £30; and *Wessex Tales*, 3 vols., 8vo, 1846, £30; T. Hardy, *Wessex Tales*, 2 vols., 1st ed., sm. 8vo, 1888, £23; W. S. Landor, *Gebir*, 1st ed., slightly stained, uncut, in orig. paper covers, 1798, £70; *Gebirus*, *Poema*, slightly stained, orig. boards, rough edges, uncut, 1803, £31; and *Poet and Poetess*, 8vo, 1802, £20; J. R. Lowell, *Conversations in the Old Poets*, sm. 8vo, Cambridge, 1845, £24; and *The Cathedral*, sm. 8vo, Boston, 1860, £22 10s.; Lord Tennyson, *Enoch Arden*, 1st ed., 12mo, 1864, £56; and *Queen Mary, a Drama*, 1st ed., 12mo, 1875, £58; and Oscar Wilde, *Poems*, 1st ed., orig. parchment gilt, 8vo, 1881, £76.

THE interest in the sale of the remainder of the Trapnell collection of Bristol porcelain was somewhat discounted by the fact that the collection as a whole had been exposed to discriminating depletion by connoisseurs during its exhibition at Mr. Albert Amor's galleries, and many of the best pieces secured. Nevertheless, some high prices were obtained by Messrs. Christie on May 22nd. The most famous production of the Bristol factory is perhaps the tea service which Champion, its proprietor, presented to Mrs. Edmund Burke in 1774, when her husband still represented

the city in the Whig interest before the French revolution drove him to break with his party and seek a seat in another constituency. The service has long since been dispersed, but in 1907 the teapot came into the auction-room, and created a mild sensation by realising the then high price of £441; accompanied by a sugar-basin and cover, a cream-jug and cover, and two cups and saucers *en suite*, which Mr. Trapnell had accumulated from various quarters, it was put up on the 22nd, and, after a spirited competition, fell to a bid of no less than £1,522 10s. Another well-known tea service was that made for Sir Robert Smyth in 1776, the teapot of which (a less elaborate piece than the one in the Burke service), painted with the initials R. S. in pink and gold, medallion busts in grisaille, and laurel festoons in green, with gilt lines round the borders, realised £94 10s. Other pieces of this set—which were sold separately—comprised a cream-jug, £37 16s.; a circular dish, 7 in. diam., £29 8s.; a teacup and saucer, £28 7s.; and a coffee-cup and saucer, £22 1s. Several hexagonal vases attained high figures. One, 12 in. high, painted with flowers and insects on gilt-bordered panels on marble blue ground, the handles modelled as female masks, brought £173; a pair, 12 in. high, painted with landscapes and trees alternately, sold for £210; and a second pair, 11½ in. high, painted with birds and insects in gilt-bordered panels on a scale-blue ground, £168. A pair of vases and covers, 11½ in. high, painted with flowers in colours with a canary-yellow ground, realised £220 10s.; sixteen pieces of a tea-set, including the teapot, coffee-pot, and sugar-basin with covers and stands, and various oddments, painted with flower sprays in gilt scrolls, £84;



and a group of figures from the set presented by Edward B. to Mr. Sotheby, £110.

Among the Bristol groups and figures, a set of four allegorical figures, 9½ in. high, representing "The Elements," modelled by Tebo (impressed mark T. O.), sold for £157 10s.; a similar set, 12½ in. and 13 in. high, representing "The Continents," £130 10s.; a pair of figures, 7½ in. high, of a boy and girl, the former playing a hurdy-gurdy, and the latter dancing, modelled by Tebo (impressed mark T. O.), £105; and a figure, 7½ in.

high, of a young man wearing a wig, and carrying a hat under his arm, £110 5s.; whilst the fine centrepiece, 16 in. high, of a group of Three Virgins holding torches and standing round a pedestal supporting a vase of classical shape, went for the moderate price of £52 10s. Two pairs of Bristol biscuit plaques, each with finely modelled portraits of a lady and gentleman, sold for £30 10s. and £31 10s.; whilst a set of three Plymouth mugs, painted with birds and trees in colours, 6 in., 5½ in., and 4 in. high, realised £68 5s., and three Plymouth figures, 13 in. high, representing Europe, Asia, and Africa—that of America being missing—brought £85.

At Messrs. Christie's on May 15th something of a sensation was caused by the high prices realised by a number of modern Minton vases decorated in the *potter's pot* method by M. L. Solon. This method, it should be explained, is perhaps the most autographic that has yet been evolved in ceramic art, the decoration in each case being neither moulded nor cast, but applied directly by the artist, who can only duplicate his design to the same extent that a painter can make a replica of one of his pictures. A large vase, 33 in. high, representing Spartan girls wrestling before Lycurgus, in white on a green ground, realised £336; a pair of vases and covers, 20 in. high, with subjects of Nymphs and Cupids, in white on green ground, £199 10s.; another pair, 23½ in. high, illustrating the mottoes "One for All" and "All for One," in white on green ground, £147; a vase and cover, 20½ in. high, decorated with "An Attack on the Well of Minerva," in white on brown ground, £94; and a tall oviform vase, 21 in. high, with a Nereid and Cupid, in white on a green ground, £63.

At the same sale some pieces of old faience and china were disposed of, including a slip-ware dish, 17 in. diam., decorated with portraits of Charles I. and conventional ornament, £71 8s.; two Delft dishes, each 13 in. diam., one decorated with emblematic figures in blue bordered

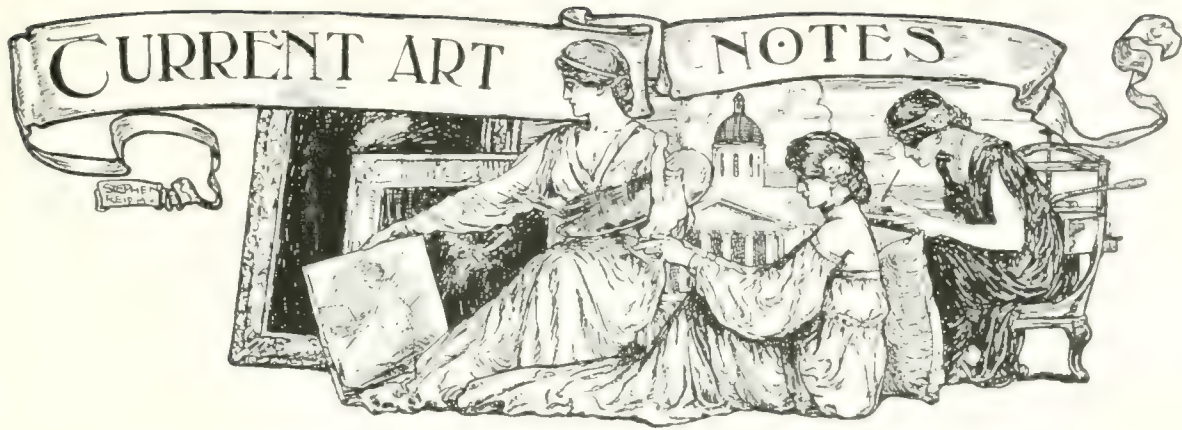
the figures of Christ and the Woman of Samaria, similarly coloured and bordered, £60 18s.; a Nantgarw dessert service, consisting of three dishes and eight plates, painted with flowers in pale-green borders (impressed mark), £68 5s.; and a Coalport dessert service of 35 pieces, painted with flowers in colours in dark blue and gold borders, £42.

OWING to the large amount of space devoted to the Browning collection, the other sales of books and manuscripts during the month can only be glanced over briefly. Another portion of the huge collection of the late Sir

Thomas Phillipps was disposed of by Messrs. Sotheby on the five days, May 19th to 23rd, when 1,134 lots realised £11,454 18s. Amongst these the official MS. copy of the accounts of Wm. Blathwayt, Surveyor and Auditor-General of Queen Anne's American dominions, 1702-12, 707 pp., large folio, brought £76; an unpublished MS. "Concerning the greates necessitie and manifolde comodities that are like to grow to this realme of England lately attempted, written in the yere 1584 by Richard Hackluyt"—not, however, thought to be in the autograph of the writer—65 pages, folio, £215; a correspondence between David Garrick and Woodfall, concerning a letter by Junius—also included—threatening the actor with his displeasure (seven letters in all), £70; while four letters from Junius, all in the same handwriting, but under different signatures, brought £40. The original entry books of the evidence taken concerning the loss of the loyalists in America during the War of the Revolution, in the autograph MS. of Daniel Parker Coke, one of the commissioners, 7 vols., folio, 1783, realised £360; the original marriage treaty between Louis, Count of Flanders, and Isabella, daughter of Edward III., £90; and the 1575 warrant for Queen Elizabeth's wardrobe, on vellum, brought £61. This contained a list of some hundreds of articles of the Queen's wearing apparel, including "a night gowne of crymsen satten wth white bayes," and other equally sumptuous pieces.

A Shelley autograph MS. of the six-lined poem, *Mighty Eagle that thou Soarest*, and written by the poet on the back of an autograph letter by William Goodwin, together with one from Shelley to Williams, brought £100 in a sale held by Messrs. Puttick on May 20th, which included a number of interesting items.





THE migration of the Royal Society of Miniature Painters from Pall Mall to the Maddox Street Galleries (23A, Maddox Street, W.) was marked

The Royal Society of Miniature Painters

by even a greater effort than usual to realise the ambition of the Society to constitute an Academy in little. Besides miniatures, there were included in the exhibition pieces of sculpture, illuminations, metal-work, and, it might be added, water-colour drawings. The artists of the latter would probably style their examples miniatures, but whether they could be included within this category depends largely upon what limits are set upon the term. The three examples of Miss Bess Norris may be taken as an instance in point. There are many examples by William Hunt, Birket Foster, and Fred Walker—artists never classed as miniature painters—which in minuteness and high finish are carried further than any of this artist's work. The works

themselves, however, whether classified under miniatures or water-colours, were of a character likely to disarm adverse criticism. Though at first sight the breadth of treatment which marked them appeared to have almost degenerated into carelessness, a closer scrutiny revealed that for accurate observation and correct delineation of form they were not

excelled by anything in the exhibition. Mr. Chris Adams was another artist who favoured a broader style of brushmanship than is customary in miniature work, his autograph portrait being a capital example of free and sentient expression, and a similar criticism may be applied to the portrait of *Charles Marks, Esq.*, by Mr. E. E. Morgan. The fascination of work attained by direct methods, applied with a frankness that allows the effect of each brush-stroke to be visible, should not blind one to the equal merit of examples where art is used to conceal art; and the eye, instead of being distracted—pleasingly distracted, it is true—by an overwhelming consciousness of fluent execution, has time first to realise the theme before it becomes concerned with the manner of record. Among such works must be included the examples of Mrs. A. E. Emslie, reminiscent of eighteenth-century tradition in their treatment, but thoroughly modern in their characterisation;

Miss Dorothy P. Ward's dainty miniatures of children, and those of Miss Inez Buchanan, of which *That* may be taken as a good representative. Her *Good Night* was even better, its treatment showing greater restraint than the others. In the same class included the *Frills* of Miss Carlotta Nowlan, a little metallic in quality



FROM RIVINGTONS. THE TOLLON. BY SHEPHERD. AT THE ROYAL ACADEMY.

the work of the artist, content to be in pleasantly unobtrusive contrast to the work of Miss Eva Noar, completely realised but thoroughly autographic in their handling. The work, too, of Miss Nellie M. Hepburn-Edmunds always affects one with a feeling of perfect completeness gained without undue elaboration. Miss Florence White's portrait of *Miss Olive Anderson* was sympathetically treated, besides being distinguished for its atmospheric quality; and a somewhat similar criticism may be passed on the delicately coloured head of *The Duchess of Rutland*, by Miss Winifred M. N. Brunton. Miss Eva Nenioeda Casterton, the Vice-President of the Chicago Society, was quite distinctive in her work from most of her English confrères. The coloration, in its quietness and restraint, seemed to have been inspired by Dutch rather than English tradition, whilst the characterisation of her portraits was of a distinctly American type. America, indeed, was well represented in the exhibition, the most of the contributions of

Mr. Alyn Williams, the President of the Society, were of personages of note on the other side of the Atlantic. The most interesting of them, from the topical standpoint, was the painted and mounted likeness of *President Wilson*, which well revealed his striking personality. The portrait of *Mr. Mackay Bennett* was also a good character study, and the portraits of two anonymous ladies were daintily recorded with deft brushmanship and in happily harmonised colour. Mr. H. C. presentation of *Mr. R.* *Esq.*, was vigorous, complete in workmanship, and well composed, the lighting being arranged so that, without any sacrifice of detail, the spectator's attention was at once concentrated on the sitter's finely characterised head. Among miniatures which were not portraits Miss E. Grace Wolfe's *L'Attente*, a study of a girl in blue and red, evidently just returned from a walk, reclining at ease in an armchair, was one of the most striking. The colour, despite the bright hues of the sitter's mid-Victorian costume, was delicate and set down with great purity of tone, whilst the pose of the figure was graceful and natural. *The Birth of Fanny*, a richly toned enamel

vellum entitled *A Maid of Cork*, by Miss Janet Robertson; some good wax medallions in colour by Miss Florence Newman, and others by Miss E. F. Munday; and several clever miniature pieces of sculpture, all helped to add to the attractions of what was, perhaps, the most interesting exhibition of the Royal Society of Miniature Painters that has been held of recent years.

The New English Art Club

THE exhibition of the New English Art Club at the Suffolk Street Galleries was interesting, but not great. One might class it as a collection of samples in which

those representing the newer phases of art were generally the weakest in execution and the most barren of real originality. For it must always be remembered that eccentricity does not constitute originality, and the fact that an artist paints badly in a way no one else does shows merely that he has strayed further from the legitimate field of art than most of his fellows.



THE VINTNER BY SIR ALFRED EAST, A.R.A. AT THE ROYAL ACADEMY

Among these stragglers one is grieved to number Mr. Augustus John. About everything he does there is a haunting reminiscence of the beauty of his former work, but this only serves to emphasize the failure of his present efforts. His sole contribution to the exhibition was a black-and-white cartoon, entitled *The World*. It represented a nude, slim-waisted female figure standing on one leg, with the other bent outwards nearly at right angles. The attitude was uncomfortable, and indeed almost impossible. The figure was not drawn from a good model, and was expressed with a simplicity that degenerated almost into crudity. Of the inner significance of the picture one need say nothing. A work that is intended to convey a deeper meaning than that displayed on the surface should at least have the power to arrest the attention and move one's emotions, both of which things Mr. John's cartoon failed to do. Amongst other works in black and white, Mr. Ian Stirling's *Young Woman's Gipsies*, though set down with an affectation of naïveté that hardly allowed him to do justice to his natural good draughtsmanship, was more convincing. Mr. Wyndham Tryon's *Castillo de Ayub, Calatayud*, if a little wanting in

... ..

... ..

Houses and several other architectural themes by Mr. C. M. Pearce were set down with certainty, and always with an effective distribution of light and shade. One would say, however, that at the present moment architecture is being overmuch exploited in black-and-white. At the present exhibition Messrs. C. S. Cheston, F. S. Rushbury, R. Schwabe, and half a dozen others, display its picturesque possibilities with needle-point and pencil in a more or less effective manner. Their work is good; but a plethora of other work of a similar character may be seen at every exhibition of etchings, so for this reason one prefers Mr. C. S. Cheston's Rembrandt-like etching of *A Flooded Hold-in*, and Mr. Francis Dodd's

vigorous and sympathetic portrait of *William Burton, Esq.*, to their representations of London street scenes. This, however, need not prevent one from admiring the Meryon-like quality of Mr. R. Schwabe's line in his *14, Regent Street*. Another etching that should be noted is Mr. Vernon Hill's small but masterly figure of *Night*, well conceived and powerfully expressed, except that the cross-hatching in the shading is somewhat mechanical.

Among the water-colours, Mr. A. W. Rich, who is broadening and simplifying his style, had several good



PORTRAIT OF A BOY BY HERBERT DUNN AT THE SLADE ACADEMY

examples. Mr. Henry Tonks's *Portrait of a Boy* and draughts-
by Mrs. Sargint, if influ-
revealed the
breeziness of
treatment, whilst
Mr. David Muir-
Bridge, though
notorious in
tone, was care-
ful and sincere.
The artist was
amongst the oil
pictures. His
profile view of
the head of
Little Jewess
was a piece of
fluent work of
quality, hardly
explicit enough
in parts, but in-
thoroughly con-
vincing. The
also applies to
Mr. T. C. Dug-
dale's *Coster
Girl and Child*,

though coarse,

expressed everything that the artist wished to say, not graciously, but with precision and directness. Mr. P. Wil-
less informative. It was rather a sketch than a picture, and marked more by latent possibilities than consummated achievement. Far more carefully wrought was the picture entitled *Myrtle*, by Mr. Ambrose McEvoy, the canvas being suffused with atmosphere, and the colours deftly harmonised and set down in their correct tonal values. One cannot wholly praise Mr. William Orpen's

The artist was apparently in two moods when he painted it. His own figure is set down with a dignity and austerity worthy of Holbein; but in the background—formed by a huge vari-coloured canvas, standing so close that the forms on it appear almost as part of the scene—there is introduced a whimsical figure of a man which makes one wonder if the whole theme was not conceived in the spirit of caricature. A background more restrained in colour and more dignified in conception would materially help the picture. Mr. M. Fisher Prout's large canvas of *Alver Pastures*, an effect of intense sunlight falling on some cattle through a tracery of intervening leaves, Mr. Mark Fisher's *Apple Blossom*, and Mr. H. Bellingham Smith's *Crinoline*, were among other pictures that call for mention, as do also the several examples by Mr. Charles M. Gere, whose *Juniper Hill*, if early Italian in its feeling, was informed with a knowledge and set down with a power of presentment that the early Italian painters of landscape did not possess.

Mr. Max Michaelis to the Union of South Africa of the collection of old Flemish and Dutch paintings formed by Sir Hugh Lane is an event which should profoundly influence the artistic future of the dominion.

There is no better school of painting for a young artist to study than that of the Low Countries—the Dutch and Flemish schools having so many attributes in common that they may well be considered as a single unity. One of its most marked characteristics is a sane limitation of the end to the capabilities of the means by which it is to be accomplished; so that every conception set forth on canvas is realised in full completeness. This trait, which every day becomes more uncommon, is one that every young artist should emulate. To think great thoughts is nothing; it is conveying them without loss to another person's consciousness that constitutes at once the purpose and difficulty of art; and in this the painters of the Low Countries, as a school, succeeded better than any school before or since. In the South African collection, when shown at the Grosvenor Gallery (Bond Street), one noticed this success exemplified in practically all the works. The attainment had been effected with more effort and less gusto in some pictures than in others, but it was there. Most fully was it shown in the *Portrait of a Young Lady*, by Rembrandt, which was sold anonymously in London in 1873, and reappeared in an auction-room at the sale of the Demidoff collection, San Donato, 1880, where it realised the highest sum that had hitherto been obtained for a Dutch picture. Dr. Bode, who first set it down as having been painted about 1633, has lately altered his opinion and advanced the date to 1640. It is an interesting picture, but not of the artist's best style, some of the detail being overmuch insisted upon for the work to attain that complete unity of feeling generally characterising Rembrandt's work. The example by Van Dyck, the *Portrait of Count John Oxenstierna, Minister to the King of Sweden*, was also disappointing. The dignified pose of the figure, if not distinguished by the full measure of his grace generally allotted by the courtly painter to his subjects, was not wholly unworthy of the master, but the laboured elaboration of the embroidery and costume details suggested that some inferior hand had been largely employed in the actual painting. Van Dyck's predecessor and rival, Cornelis Janssens, whom he supplanted at the English Court, was relatively far more adequately represented in his suavely executed *Professor Aemilius Commis*, a picture in which the artist had reached the height of dexterous but uninspired genius. Another adequate representation was the *Portrait of a Lady*, by Nicholas Maes, a sentient and well-characterised piece of work. The landscapes in the collection comprised no examples that ranked with the best of the portraits. *The Hill of Bentheim*, by Jacob Ruysdael, if showing craftsmanship, was heavy and uninspired; whilst the *Mountainous Landscape* of the same artist is wanting in atmosphere. On the other hand, some of the still-life pieces are exceptionally good, a magnificent pair of *Fish on a Table* and *Fruit and Still Life*, by A. van Beyeren, being as fine pieces of imitative art as could well be imagined, whilst a still-life piece by that rare painter, Barent van der Meer, displays a modernity of feeling and wonderful handling that makes one regret that it could not have been secured for the National Gallery.

MESSRS. KNOEDLER'S Gallery (15, Old Bond Street) is regarded with disapproval by British patriots as a species of clearing-house for America, in which they are permitted to catch glimpses of valued national treasures before their final departure across the Atlantic. This view arises largely from a misconception. The pictures shown in the gallery are by no means wholly derived from English sources, nor do a large majority of them find their way to America. In the present exhibition, indeed, the boot is largely on the other foot, for some of the works included are actually brought over from America, whilst others are derived from France, and any one of them would be a welcome acquisition to our national art collections. The exhibition itself is not so much an orthodox display of old masters as an attempt—possibly an unconscious one—to epitomise in a baker's dozen of pictures the developments of four centuries of

Old and Modern Masters



PAINTED BY MISS INEZ DE HANAN, R.M.S., AT THE ROYAL SOCIETY OF MINIATURE PAINTERS EXHIBITION

painting. Practically all European countries in which art has flourished are represented, occasionally by their greatest masters. One must pass quickly over the earliest of these, interesting as they are, for the most important works are those which belong to a later period. Two highly finished and excellently preserved examples of that rare artist, Jan Faber von Kreuznach—until lately known as the master of the Holzhausen portrait—are seen in the portraits of *Johann Reys* and his wife, *Anna Ufstendert*; these, if they do not illustrate the earliest beginnings of German art, worthily represent it in that still early period when Holbein was beginning the transfer of supremacy in portraiture from the south of Europe to the north. An interesting circumstance concerning the pictures is that the names of the sitters, their coats of arms, and the dates of their births, marriage, and deaths, are recorded on the backs of the panels. The man was born in 1498 and died in 1541; his wife, who was two years younger, predeceased him by four years. Italy is represented by an accomplished portrait by that fifteenth-century Venetian painter, Giovanni Cariani, and indirectly by a *Portrait of a Lady of the Howard Family*, set down to Marc Geerarts, and in all probability the work of the same hand as the *Portrait of Queen Elizabeth*, ascribed to Zuccaro, at Hampton Court. So little is known about the foreign artists domiciled in England towards the close of the sixteenth century that these ascriptions must be largely a matter of conjecture, but whatever brush actually painted the picture, it was largely inspired by the Florentine art. The superb decorative feeling of the work and its

beauty of arrangement and colour constitute it one of the most interesting examples produced in England during the period. Of native English art there is a fine but somewhat heavily coloured portrait by Gainsborough of William Henry, Duke of Clarence—the future William IV. when a boy—and a superb half-length of *Ralph Sheldon, Esq.*, by Reynolds, painted in 1777, and set down with a style and dignity that makes one realise that if in power of brushmanship and colour-mastery he was excelled by one or two of his contemporaries, he was still the most accomplished portrait painter of his time. Rembrandt's *Lucretia Stabbing Herself*, a grim subject treated with refinement and a beauty of coloration that makes one forget the horror of the scene, is emphatically one of the great works of the master. It is suffused with a mellow golden atmosphere that penetrates every corner of the picture and tinges even the deepest shadows with its warmth. From this work to *Le Leçon de Musique* of Manet, a trophy from the recent Rouart sale at Paris, is a step which almost ranges across the entire compass of art. Rembrandt, the greatest master of chiaroscuro whom the world has yet produced, carried the development of this particular quality in art to a point beyond which it seems impossible to attain. Manet, whose greatness in art has been questioned, but never his originality, approached nature from a new standpoint. What Rembrandt saw as light and shadow



THE PORTRAIT OF JOHANN REYS, BY JAN FABER VON KREUZNACH

the exhibition was a picture of a stilling tone and colour, and the most modern picture in the collection has a closer affinity to the style of the 17th century than to any of its other neighbours. The picture, exhibited at the Salon of 1871—a portrait group showing Zacharie Astruc, the instrumentalist, seated beside Eva Gonzales on a sofa—is almost destitute of shadow. Its effect is attained by the placing in juxtaposition of broad masses of deftly manipulated colour. The soundness of the outlook which inspired the picture may be questioned, but one may not deny that in the actual presentment of the scene the illusion of reality is carried to a pitch which can hardly be surpassed. But then Manet was one of the greatest masters of brushmanship for all time, and in this work he does not give the full rein to his theories that he did in some of his later examples. Another fine picture to be noted is, *La Répétition de Danse*, by Degas, is a master expression of rhythmical line and vibrating colour. The poetry of motion has perhaps never better suggested than in this work; one would not wish to see a line or a brush-stroke altered. Lack of space forbids more than a mention of the other works in the exhibition—two fine portraits by Goya, a characteristic Vermeer, and *Les Buveurs*, by H. Daumier—a third acquisition from the Rouart collection.

THE exhibition of a fine group of pieces of Moorcroft ware at the Royal Society, Albemarle Street, called attention to the fact that this interesting type of modern faience which has hitherto been made by Mr. Moorcroft in conjunction with Messrs. James Macintyre & Co., Ltd., will shortly be produced by him in his own works which are now in course of erection at Burslem. The examples shown included various specimens of types already familiar, but each susceptible to infinite variety of expression. The pieces, all thrown on the wheel, are wrought in simple but beautiful forms, and decorated with appropriate designs, generally of flowers and fruit. These show a marked originality of treatment, more especially as regards the coloration, which is never glaring or obtrusive, but always characterised by refinement and restraint. To single out any special piece for preferment is rather difficult, but in some of the representations of conventionally treated pansies on a white ground and rich combinations of red pomegranates and purple grapes with green, some of the most beautiful effects which have been produced in modern ceramic art were attained.

THE exhibition of the Moorcroft ware has been called attention to by critics to the current exhibition of the Royal Academy. The English pictures bringing the highest prices in the collection were all characteristically Victorian, and expressed in methods generally condemned

by present-day critics on art. Mr. McCulloch was hardly a discriminating collector; he bought to please himself, and had little artistic knowledge to reinforce his judgment. His selections generally were of a popular type, and he omitted many artists whose inclusion might have materially augmented the pecuniary value of his investment. One would judge from the results of the sale that, while present-day criticism does not coincide with the bulk of artistic opinion, it is still further removed from popular taste, and the fact that the sales at the Royal Academy are said to be especially good would favour this opinion. Turning once more to the exhibition, which has already been so exhaustively described in the current press that only a brief mention of some of the principal exhibits not described in the previous article will be given, one again arrives at the conclusion that, for variety and general interest, the display is in no way inferior to its immediate predecessors. Among the portraits which should be mentioned are the refined and highly elaborated picture of *Mrs. Kleinwort*, by Mr. Frank Dicksee; the striking and original rendering of *Margaret Morris*, by Mr. Harold Speed; and the two dignified and well-composed portraits of *Miss Close-Brooks* and *Mrs. Norman Faulkner of Melbourne*, by Mr. Solomon J. Solomon. The presentation portrait of *Thomas J. Barratt, Esq.*, by the last-named artist, will, however, probably evoke the most public interest as a striking and sympathetic likeness of one of the best-known and most genial of personalities in the London business world. Mr. Stanhope Forbes's *F. Dudley Docker, Esq.*, is a strong piece of character painting, and the same description may be applied to the *Earl of Crawford and Balcarres*, by Mr. Fiddes Watts, one of the most manly and directly painted pictures in the exhibition. *A Fallen Idol*, by the Hon. John Collier, representing a contrite woman throwing herself at the knees of a stern visaged man, constitutes the problem picture of the year; but in this instance the problem arises wholly through the scene being incompletely presented, the only clue to its interpretation being afforded by the title in the catalogue. Mr. A. D. McCormick graphically presents the story of *The Tempting of Monmouth* in strong and well-harmonised colour. *The Toast*, by Mr. Richard Jack, is one of the interior scenes in artificial light that he so much affects, and is noteworthy for its good composition and unity of tone. Another similar scene, but with present-day instead of late Georgian settings, is the *Finance* of Mr. Edgar Bundy, in which a group of Jew financiers are shown, seated round a gorgeously decked table, engaged over the cigars and wine in fleeing the one non-Semitic member of the party. It is a piece of strong and savage satire, depicted more in the spirit of caricature than of serious art, and, as such, is presented on too large a scale. Two good landscapes are *Moonlight after Rain*, by Mr. B. Eastlake Leader, and *The Hill Farm*, by Mr. R. Vicat Cole. *The Picnic*, by Mrs. Laura Knight, is a fine work, and one of the artist's former work, but appears to represent a stage of transition in style in which she has discarded some of her former



The interior of the palace of the Sultan of Persia, showing the ornate architecture and the large rug.

Source: <https://www.gettyimages.com/detail/photo/Alamy-Stock-Photo/1234567890>

technical methods without being fully at home with those replacing them. In the gem room, *The Carpenter's Shop*, by Mr. Edward Stott, an original variant of the often painted scene, *Her First Letter*, by Mr. G. A. Storey, and *Three Generations*, by Miss Flora M. Reid, are among the best-painted works. *The Coast of England*, by Mr. R. Gwelo Goodman, *The Road through the Dunes*, by Mr. H. Hughes-Stanton, and Mr. Julius Olsson's *Night Wind*, constitute some of the principal attractions of Gallery No. X., whilst the grim allegorical creation of 1812, by Mr. S. B. de la Bere, is the most striking of the contents of Gallery No. XI.

Amongst the water-colours which should be mentioned are Mr. J. W. North's *In Fines Green and Pleasant Land*, with its poignant expression of spring freshness; the clever study in whites entitled *Kathleen*, by Miss Mary Gow; the Japanese *Etna in Sunlight* of Sir Alfred East; the silvery *Across the River* of Mr. Harry Watson; and the finely painted *Juno in London* of Mr. Archibald Barnes. *The Circling Year*, by Mr. Henry Lintott, is finely conceived, and though the expression hardly attains the high level of its conception, this and *The Dream* of Mr. J. Young Hunter, which is treated with a finely decorative effect, are among the best drawings of the year.



A Great Painted Window

THE large painted window for the Cathedral of St. John the Divine at the Whitefriars Glass Works (Tudor Street, E.C.) is one of the most important and beautiful examples of stained glass which has been produced in England during recent years. It is of imposing and almost unique dimensions, the window being about 60 feet in height, and being intended for placement at about the same distance above the floor of the cathedral. These circumstances demanded that its treatment should be singularly bold, and the designers availed themselves of the opportunity to produce a finely impressive and noble design, well composed and richly effective in its coloration. The theme of the composition was taken from the *Revelation of John*. In the central light is the figure of the Son of Man, wearing a regal crown, a robe of many colors, and a golden scepter. He is surrounded by winged seraphim; around Him are the seven golden candlesticks; beneath is the rainbow of emerald over-arching the sea of glass. In the sidelights are the four archangels—St. Michael, St. Uriel, St. Gabriel, and St. Raphael. The window forms part of a scheme of stained-glass decoration which, when complete, should be one of the most beautiful examples of modern times.

Autotype
Exhibition

possible, the tone, feeling, and quality of the original work. How nearly the qualifications can be attained is shown in the exhibition of reproductions at the Autotype Company's Gallery, New Oxford Street. For conveying the spirit as well as giving an idea of the technique of the pictures from which they were taken, these autotypes would be difficult to surpass. More nearly than even the finest engravings do they reproduce the actual brush-work of the artist, giving an illuminative insight into his methods. Highly effective for decorative purposes and of the utmost practical value to serious students, these works constitute a beautiful record of art such as can be obtained no other way in such a perfect form at so moderate a cost.

THE new College of Art at Edinburgh, supported to some extent by the Municipality, is conducted with an activity wholly foreign to its now extinct predecessor, the school attached to the Royal Scottish Academy. Among signs of this activity are occasional exhibitions, these consisting not only of pupils' work, but also of things by various young people who, having won scholarships, have been granted studios within the college walls; and the latest of these exhibitions embodies a number of really excellent items. There is a strange and arresting canvas by Mr. John Turnbull, its subject the aftermath of a bacchanal; and then there is a portrait by Miss Dorothy Johnston, a full-length of a girl seated. The colour-scheme is exquisite, the floor being greyish brown, the walls creamy, and the sitter attired in a white dress and a black hat trimmed with pink roses, while the design is also good, the figure being well placed on the canvas, and the arm of the black chair—probably a copy from some French Empire

chair—being a happy idea and executed with a happy hand.

Scottish, so full is it of that airy elegance for which French painting has rightly become a synonym, and which has been compassed by few Scottish masters.

Neighbouring charcoal studies by Miss Johnston are equally delightful, wrought as they are with unmistakable confidence, and with a vigour seldom enshrined in woman's work; and in fine, this young lady is clearly destined to achieve great things, and to have her name

Turning to the sculpture, here a notable article is a sleeping bull-dog by Mr. J. W. Somerville; while another thing which commands hearty admiration is from the hand of Mr. C. d'O. P. Jackson, a full-length statue entitled *A Loretto Boy*. Frank and winning he looks as he gazes at one fearlessly, his knees bare and his cricket-bat open at the neck; and the sculptor has achieved

general, for this boy is typical of the public schools, and in him their traditions are reincarnated and symbolised. Moreover, this statue illustrates a great truth which contemporary British sculptors are apt to forget: it reminds that good statuary may be evolved just as surely from the facts and emotions of the passing hour as from themes remote from current life; while again, Mr. Jackson's work is the more desirable because it is tiny—little bigger than the average Clodion.

The remaining exhibits are not of much moment, the wood-carving and metal-work being merely passable, and the book-bindings singularly bad; while passing from the College of Art to the Scottish Gallery, Miss Katherine Cameron's show there is disappointing, the bulk of her pictures being inferior to those she exhibited some years ago at Glasgow. There are redeeming features though; for example, a still-life—delicately veined green leaves shown against virgin Whatman—and a seascape, in which the surge of the waves is well given; while all the etchings are infinitely accomplished, in particular those which depict bees and other insects. How dexterous the touch is everywhere! and how suitable this deft touch is to the nature of the subjects!

IN contradistinction to most official bodies, the Royal Scottish Academy have long since earned a reputation for catholicity of taste, and this tradition is amply maintained by their present exhibition, the walls being graced by works from many different lands and schools. Two fine English painters who exhibit are Messrs. Mark Fisher and Wilson Steer, while there are numerous things by M. Auguste Rodin and one by M. Hilaire Degas, and there is even a drawing by M. Pablo Picasso, that cryptic post-impressionist whose precise aims are a constant topic for speculation in the cafés of Montmartre and the Quartier Latin. It is pleasing, again, to find that several of the best pictures are by artists who are presumably young, their names being new to the academy's catalogue, while if the works of these novices are badly hung in general, and if the rank and file of the academicians themselves display as poor ability as usual, the exhibition is memorable withal because it marks what can only be described as the rejuvenation of Sir James Guthrie. For some time past this great painter's gifts have seemed to be waning, but a portrait he shows this year, *Mrs. Auldjo Jamieson*, is nearly equal to any of his early works. The lady is clad in a huge cloak of brown fur, and at one corner it discloses a lining of bluish purple; she wears a dark hat which casts a slight shadow on her face, while one of her hands rests on the arm of a white chair on which she is seated, and her lips are slightly parted. Now these parted lips give a rare vitality to the face, while the shadow thereon is worthy of Romney, and the prominent hand is done with the utmost mastery, reflecting the real beauty of nature, and not just the artificial beauty pertaining usually to the graceful hands which figure in Boucher, for example. As regards its colouring, too, the whole thing is delightful, vibrating with an apparently endless variety of browns;

Current Art Notes

and if the artist has failed in his likeness of *Sir William Turner*, this canvas betraying a grandiloquence which reminds of the pompous group who decorated Versailles for Louis XIV., on the other hand Sir James has been eminent, successful in a portrait of *Mr. Robert Walker*, for the draughtsmanship is exquisite here, and the sitter's yellowish suit is blended with singular happiness into a background of bluish grey.

One has only to turn to a portrait by Mr. E. A. Walton, and to some by Mr. Fiddes Watt, to realise Sir James Guthrie's pre-eminence in contemporary Scottish portraiture, the difference between him and these other men

a gifted pupil at the Art School; and yet another is Mr. W. O. Hutchison, whose *Margery* is among the best things on the walls, and compensates for his conspicuous failure in a further likeness which he exhibits. Mr. H. C. Paterson also manifests no ordinary power, while a portrait by Miss E. Moore bears a slight but distinct resemblance to the art of the smaller Flemish masters; and better still is one by Mr. S. J. Douglas, who has handled ably the very difficult theme of a girl, dressed in white, sitting in blazing sunlight.

There is a marked lack of good landscapes. Probably the best is one by Mr. Lawton Wingate, yet this compares



MARGERY

BY MISS DOROTHY JOHNSTON

AT THE BOYAL GALLERY, GLASGOW

of fame being simply the difference between genius and sound mechanical ability. But there is a hint of genius, perhaps, in a portrait by one of the new exhibitors, Mr. Herbert Gunn, its subject a little boy who, dressed in a black velvet suit, white socks, and a big lace collar, plays with a balloon tied on the end of a string. The old practice of surrounding a sitter with symbolical accessories is gone, but nothing will ever alter the fact that, in painting a portrait, it is of paramount importance for the artist to choose a *repoussoir* suitable to the actual sentiment of his theme; and that is just what Mr. Gunn has compassed, for he has boldly employed a white background, and this undoubtedly helps to make the canvas reflect the spirit of boyhood. Then the lace collar is as well done as that in Van Honthorst's lovely portrait of *Prince Rupert* in the Louvre, while in many other respects the technique is amazing, the obvious difficulty presented by the balloon being surmounted with a complete skill which, it is quite reasonable to say, brings to mind Albert Moore's various renderings of diaphanous things. In short, Mr. Gunn is *arrivé* rather than promising; while another young artist who shows a good portrait is Miss Dorothy Johnston, mentioned lately as

unfavourably with his earlier output, and the same must be owned of an example of Mr. Peter Mackie. Mr. W. B. Hislop is also disappointing, but Mr. Campbell Noble, though expressing a merely commonplace outlook, has made distinct strides in the matter of technical ability; while a pleasant picture is one by Mr. Campbell Mitchell, who has contrived to transmute to his canvas some of the weirdness of early morning. His feat herein, nevertheless, has been achieved far better by Mr. Edwin Alexander in a big water-colour, while another man who shows good work in this medium is Mr. Ewan Geddes. But in truth, all the Scotsmen represented in the water-colour room are rather handicapped by the presence there of two things by M. Gaston la Touche, and more especially by M. Degas' pastel of a *danseuse*. Only one native artist comes into the competition with the French master, and that is Joseph Crawhall, represented by *The Butcher's Boy*, and by a splendid study of pigeons.

Crawhall's recent death is a great loss to art in Scotland, but mayhap it will be the means of giving his work the wide recognition which it deserves; and it is gratifying to recall that, only a little while before his

the artists in monochrome suffer an analogous disadvantage. Mr. Kohn's is immeasurably superior to anything else around it. It cannot be denied, however, that there is great power in a chalk study by Mr. W. W. Peploe enshrine lapidarian workmanship of the best kind. The artist's treatment of the original complexion, a tribute which is due again to a drawing by Mr. E. H. R. Collings.

The architectural section embodies only a very few things of interest, notably a plan for the restoration of an old castle by Sir Robert Lorimer; while as regards the sculpture items here are characterised by lifelessness. At the same time, there are a few which must be exempted from this stricture; for instance, a portrait-medallion by Mrs. Meredith Williams. Mr. Alexander Proudfoot is

hand being truly striking, and recalling the stately Roman school, while a further remarkable exhibit is a marble group wherein two nude figures are shown rising from the sea. These figures seem really a part of the wave; they appear, as Shelley writes in *Adonais*, to be "made one with nature."

ism mean to us to-day, I would suggest that we should

Literature and Art The artistic aim of that period was to develop, improve and refine upon familiar models. What interested mankind was not the idea, but the style. The mode of expression was everything; the thing expressed nothing. That attitude of mind is now moribund. It survives, indeed, in the University of Oxford. I am told, too, that it may sometimes still be traced in the proceedings of the House of Lords. These two places yet pay tribute to the comers of a good phrase such a phrase as the famous testimonial, "The time

that he could spare from the neglect of his duties he devoted to the adornment of his person." But popular approval is no longer won by phrase-making of this kind. The artist who would be a man of his time now strives after originality. He must say something new. So long as the point of view is novel, the expression does not matter. This search for originality runs through all modern art. You find it in painting, especially in the pictures of the French school. You find it in literature—in almost every page, for example, of Browning or

Swinburne or Kipling. You find it most conspicuously in music, and, of course, the demand for novelty is of the essence of journalism."—*The Voice of Mr. Lanchester at the Painters' Pension Fund Dinner, May, 1911.*

The Oldest Building in Regent Street

A REPRESENTATIVE display of Waterford and Early English glass is being shown at the galleries of Messrs. Edwards & Co. (159-161, Regent Street), which includes many fine Jacobean and other pieces. An additional interest is given to the exhibition owing to the fact that it is being held in the portion of the firm's premises known as "The Cottage," a building which is older than Regent Street itself, dating back to the period when the

thoroughfare formed part of a rural district. The interior is still retained in its original condition, and though the building is now separated from the street by intervening modern structures, the address of The Cottage, Regent Street, is still recognised by the postal authorities.

PROBABLY the most perfectly seasoned wood that can be obtained is that derived from the breaking up of old battleship teakwood. Original of the finest quality, the action of weather and climate upon it render it of unsurpassed toughness and strength. This splendid material—generally teakwood or oak—is utilised by Messrs. Hughes, Bolckow & Co., Ltd., of Blyth, Northumberland, the well-known breakers up of battleships, for the construction of pieces of garden and other furniture. The designs of these correspond with the excellence of the material used. Generally conceived in simple and artistic forms, they are admirably adapted for utility and comfort, and offer a combination of durability and beauty which it would be hard to match.



MISS OF RUTLAND
BY MISS W. M. N. BRUNTON, A.R.M.S., AT THE ROYAL
ACADEMY OF ARTS, 1911.

great certainty of touch and a fine sense of colour, is not only a valuable work, but a completed masterpiece. It is a pity that many of the artists whose names are mentioned in the book are forgotten.

A KNOWLEDGE of French is not indispensable to the English reader who desires to make use of the handy

"Dictionnaire
Repertoire des
Peintres," by
Mme. Isabelle
Errera
(Hachette et Cie.)

compiled by Mme. Isabelle Errera. It contains a tabulated list of over 40,000 artists, belonging to all quarters of the globe, with particulars of their nationality and the dates of their births and deaths,

when known, or otherwise the approximate periods in which they flourished. One regrets that such a handy compilation has not been brought more up-to-date, but the author has thought fit to only include artists who died before 1882. With the exception of this limitation, there is little to find fault with in the volume, which appears to embrace all those names which one might reasonably expect to find, while the dates given are taken from reliable authorities. Of course, in a work of such an extensive scope, there are naturally a few omissions and minor errors. Americans would probably object to have Benjamin West and John Singleton Copley set down as English, even though they spent the best part of their working career here. Gavin Hamilton was so essentially Scottish, both by birth and residence, that one can only imagine him being described as Austrian (?) through a misprint. The dates of Hablot K. Browne's birth and death, 1815 and 1884, might have been found by a reference to *Bryan's Dictionary*, one of the works consulted by the author; while the inclusion of the alternative date of 1788 for the death of Johann Zoffany, even though given on the authority of *Fuhrer durch die Gemalde-Galerie alter Meister*, was hardly necessary, as the artist exhibited at the Royal Academy up to 1800. These slips, however, are only of minor importance, and the best proof of the general reliability of the work is that they comprise all those that could be discovered.

—J. H. B. (Lancaster)

MR. FREDERICK ARMITAGE is continuing his work of providing material for the education of the studious

"The Masonic
Lodge of the
World," by
F. Armitage
(Weale & Co.)
4s. 6d. net)

Freemason, and has now brought out another volume, with six illustrations, *The Masonic Lodge of the World*, which we are pleased to commend to our readers. The first part of the book is devoted to the English lodges, but as they number considerably over 3,000, the author has dealt with the oldest

interesting stories he has to tell. Take, for instance, the records of the Royal Naval Lodge, which introduces to George III., who took the title of Sir Francis Daniel on

to confer the honour of knighthood on other persons, he stepped in and received the accolade intended for another.

Under the head of Canadian Lodges we get a character sketch of Nelson, and of his hasty ways as a sailor in falling in love in every port at which he touched. In 1782 he was on board his ship, the *Alabama*, lying off Quebec, where he became acquainted with Miles Prenties, a prominent Freemason of the town, and of course fell in love with his daughter, to whom he wished to propose. His courage, though fit for the cannon's mouth, was not equal to a refusal at the lady's lips, and he went off to his ship without telling of his love. At the moment of sailing his emotion returned, and without saying a word to anyone he set off by himself in the ship's dinghy and rowed to shore to make a final declaration to his innamorata. Happily he was found by a friend, who persuaded him to rejoin his ship without marrying the Freemason's daughter, and thus probably ruining his professional life. Nelson never joined the craft, but while his ship was in Yarmouth Roads in 1795 he was made a member of a side degree of Freemasonry known as the Gregorians.

AMONGST the most interesting of booksellers' and printsellers' catalogues are those issued by Messrs. E.

A Bookseller's
Catalogue

Parsons & Sons (45, Brompton Road, S.W.), in which a large variety of items of special interest to the collector are

always to be found. The catalogue (No. 275 of the series issued by the firm) includes a large number of original *Punch* drawings by George Du Maurier, a series of the works of Piranesi—now beginning to receive his due as one of the greatest of eighteenth-century etchers—some of the most important illustrated works concerning the British and foreign armies, such as Dighton's *Lancashire Exercise* and Ackerman and Fore's *Military Costumes*, and various richly illustrated and standard works on costume, etching, engraving, portraiture, etc.

THE first volume of Mr. Algernon Graves's classified dictionary of all the loan exhibitions of paintings held up

A Monumental
Work

to the present time is announced for issue during the present month. It

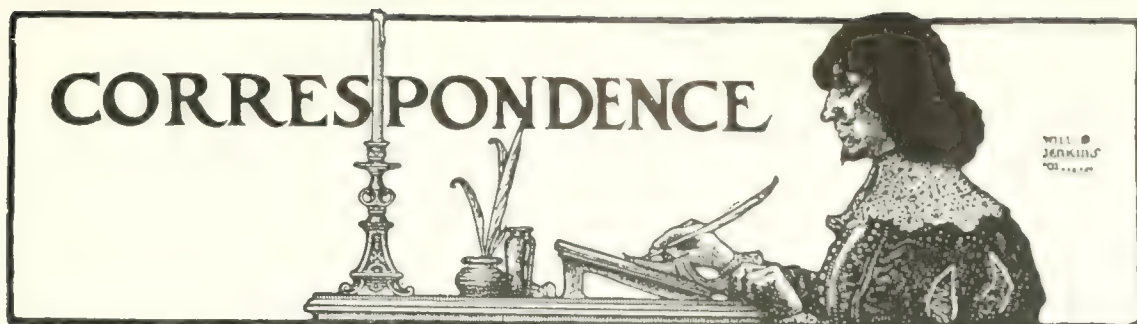
includes a larger portion of the work than the author anticipated. The most notable English artist whose record is included in this volume is Gainsborough, over 1,200 of whose works are catalogued.

SEVENTEENTH CENTURY is the subject of an important book

A New Work on
Samuel Cooper

to be published in the autumn by Messrs. D. Colman, of Bedford Street. It is the work of Mr. J. J.

Foster, F.S.A.—well known for his *Manuscript Portraits, British and Foreign*—and will contain a record and description of over a thousand miniatures of the period, and be copiously illustrated from originals in the Royal and other famous collections, many being subjects hitherto unrecorded.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Prints by George Baxter.—A7,080 (Glasgow).—(1) *Descent from the Cross*, after the original by Willem Verelst, 17th century, 15s. (2) *The Fall of Man*, after the original by Willem Verelst, 15s. (3) *The Fall of Man*, after the original by Willem Verelst, 15s.

Marks on China.—A7,088 (Rochester).—The name "China" was used early in the 18th century by English potters of the name of Riley, of Burslem.

Clock.—A7,074 (Ryde).—The maker of your clock, William Scafe, was working at King Street, near the Guildhall, in 1721. He joined the Clockmakers' Company, and was made master in 1749. He was one of the most celebrated clockmakers of his time.

Vienna Porcelain.—A7,085 (Zessel).—It is not possible for us to give an opinion regarding your old Vienna plates without seeing them, but we would point out that fraudulent copies of the work of this factory are very numerous. From what you say of the decoration of the pieces, we fear it is more than likely that the plates are reproductions, and not genuine.

Steel Engravings.—A7,089 (Pimlico Road, S.W.).—As your prints are only steel engravings, they are practically valueless, more especially as the margins have been cut.

Engraving by Van Laar.—A7,096 (Ryde).—The engraving of *The Fannyard*, which you describe, would be unlikely to realise more than 5s. to 7s. 6d.

Plaque.—A7,100 (Worcester Park).—We should say your plaque is more likely to be pottery than porcelain. Enoch Wood was a working modeller in 1777. He afterwards went into business on his own account and became famous, being known as "the Father of the Pottery." He made many more than fourteen designs. Your piece, being signed and dated, is of interest. So far as we can judge without seeing it, we should say it is likely to be worth 5s. to 7s. 6d.

Books.—A7,107 (Castlenock, Co. Dublin).—Your copy of *The Psalms of David* is of practically no importance from the collector's point of view, and the same remark applies to the edition of Watts's Poems.

Engraving by V. Green.—A7,112 (Slough).—We have no record of the sale of the engraving you mention recently.

"Worship of Bacchus."—A7,113 (London).—Your engraving by C. Mottram is in colours, it is worth about £1; if uncoloured, only a few shillings.

Prints.—A7,122 (York).—Your set of twelve prints by Callot are of very little interest or value to a collector, and would not realise more than 10s.

Works of Van Dyck.—A7,129 (Prague).—We are unable to value the work mentioned in your enquiry from the description; it is probably of value. Would it be possible for you to send it for examination?

Clockmakers.—A7,135 (Paris).—(1) David de Charmes was admitted to the Clockmakers' Company in 1692. Simon de Charmes was working in Warwick Street, Charing Cross, between the years 1688 and 1730; he also belonged to the Clockmakers' Company. There were other makers of this name working in London during the eighteenth century. (2) William Creak worked in Cornhill and Bunhill between 1740 and 1768. (3) George Pyke was the son of John Pyke, of Newgate Street, clock and watch maker to the Prince of Wales, and was admitted to the Clockmakers' Company in 1753. (4) We have no record of Wm. Bull, of Stratford.

"Reapers."—A7,138 (Dover).—As your copy of *Reapers*, by R. Meadows, after Westall, is uncoloured, it would be unlikely to realise more than 30s. to £2. We, of course, assume that it is in good condition and a fine impression. *All Hallows Eve*, by Scott, after Macdise, is worth 5s. to 7s. 6d.

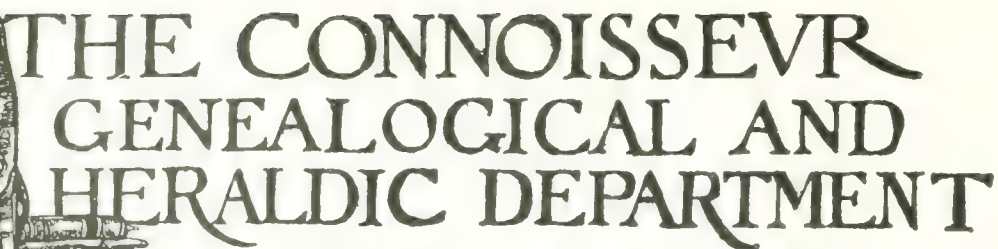
"Children of the Mist," after Landseer.—A7,146 (Worcester).—Your copy of *Children of the Mist* would realise about three guineas.

Book.—A7,168 (Egremont).—We regret that the particulars you send of your book are too meagre to enable us to give an opinion as to its value. Should it be illustrated, it may be of value; unillustrated, it would be worth possibly a few shillings.

Worcester Porcelain, etc.—A7,170 (Rangoon).—(1) Some of the finest specimens of Worcester porcelain bear no marks. The valuable Oriental "powder blue" pattern is seldom or never marked, and the apple-green ground pieces are also unmarked. (2) F. J. Manskirsch was born in 1770. He is known as a painter of landscapes and also as an engraver. The Empress Josephine commissioned him to paint a series of Scenes on the Rhine. He died in 1827.

"Rest" and "Labour," after J. F. Herring, senr., by Davey.—A7,171 (Glastonbury).—Your pair of prints would be unlikely to realise more than £1 at the present time.

What-not.—A7,174 (Highgate).—The what-not shown in the photograph sent is English of the early nineteenth century. At present it should be worth about six guineas, but such pieces are increasing in value.



especially about Helen Trydeil, wife of Sir Laurence Cotter, of Rochford, Mallow, Co. Cork, will be gratefully received.



KING CHARLES I.

FROM THE PAINTING BY DANIEL MYTENS.

Or the Coronation of Mr. James I.



Pictures

Charles the Connoisseur

By Dion Clayton Calthrop

DUCHESSES, galore! Countesses, like cherries on a tree! Beauties from the stage, like roses on a hedge! A May morning, a May day, a May night, and all gone like the dew on the grass, or the spring flowers in an Alpine meadow. A picture of shimmering silks and satins, feathers and pearls. The King—"who never said a foolish thing, and never did a wise one"—seated in the centre of the picture, cross-legged on a couch with a litter of newborn spaniel puppies by his side chewing at the ribbons of his clothes. The King, with his long wig of brown curls shadowing his melancholy face, whispering stories to the

newest favourite, Louise de Quérouaille perhaps, with Lady Castlemaine scowling at them over her naked

shoulder. The King praising, judging, admiring, looking over his garden of fair beauties, for he inclined towards the very blonde, sees twenty or more courtiers brave in lute-string body-coats, Rhingrave breeches, sleeves whipt with point lace, all seated at a round table playing Bassett, with two thousand pounds in gold as a bank. In a gallery above the King and I French boy is singing love-songs. Everything, everybody gleams and flickers in the golden light: it catches the gold in the ladies' hair, the little loose curls, called



KING CHARLES I.

FROM THE ENGRAVING BY J. G. H. STUART AFTER VAN DYCK 1770

"Favourites, on the forehead, the curls close their
"locks, and "contend with the long locks over twin
ears, called "heartbreakers." It shines on bare bosoms,
red lips; on Lady Castlemaine's yellow satin and pinner;
on Nell Gwynne's neat instep; on Mrs. Middleton's
flowered tabby gown. There is Lord St. Alban in his
suit of black velvet; there is Sir Philip Howard
dressed like a Turk; Mr. Pickering in scarlet waist-
clothes. In that corner Henrietta Hyde is holding

A great talk goes on of gardening and astrology,
both being now the vogue. Mr. Evelyn cautions
people not to adventure forth their choicest exotic
plants, and to take heed lest the farewell-frosts pre-
judice their choicest tulips. How curious the talk
of flowers seems in this artificial room—the flowers
asleep in their beds outside shaming the flowers of
women who should be asleep in theirs. And there
is Miss Jennings looking for all the world like that



THE CHILDREN OF CHARLES I.

BY VAN DYCK

her court, Grammont at her elbow taking mental
notes of her beauty to describe her afterwards. He
remarks on her white skin, her beautiful hands and
feet, her languishing tenderness of look. "She never
opened her eyes," he says, "but like a Chinese, and
when she ogled one would have thought she was
doing something else." And she became Countess
of Rochester. Then Mrs. Middleton is over there
looking sideways at the King in her pretty affected
manner: she is a white blonde, dazzlingly fair, with
an indolent, languorous manner, very precious. "Not
everybody's taste," says Grammont. Near the King
is Miss Warmestre, with brown hair and a high
colour, sparkling eyes, and rather bad figure. Even
as she eyes the King she carries on a ripple of con-
versation with half a dozen men, rakish, not too polite
conversation, but that's the way of the world just now.

Junquille, with the great chaliced flower they call the
Spanish trumpet. She is the lady who had the
notable adventure when she dressed as an orange
wench and went to see the German astrologer, who
was no less a person than the gay Lord Rochester in
disguise. Several of the Maids of Honour are having
parties in their rooms. Miss Wells, Miss Bagot,
and Lucy Walters are eating green oysters, ham, and
pie, and drinking Spanish wine with three partly-sober
gentlemen.

Duchesses galore, did I say? Think of it!
Here's Nell Gwynne, the Welsh orange girl, from
whom the Dukes of St. Albans descend. Lucy
Walters, whose son is the Duke of Monmouth. Mary
Davis, the actress, whose daughter became Lady
Derwentwater. Barbara Villiers, who is to be the
Duchess of Cleveland. Louise de Quérouaille, who



MARIA MANCINI BY PIERRE MIGNARD CALLED LE ROMAIN
FROM THE PICTURE AT THE BERLIN NATIONAL GALLERY

LE ROMAIN

PHOTO BY F. HANST NGEL

will be Duchess of Portsmouth. Anna Maria Brudenell, the Countess of Shrewsbury. Dozens of the King's favourites are there whom he has raised to the

peerage. Somehow we have a soft spot in our hearts for most of these ladies, indiscreet as they were. The last request of Charles, dying, appeals to all of

[illegible]

... I don't expect New York. Others, one
 might say, have been there, but I longed to get
 from that brilliant society.

At the same time, Mr. J. H. C. Jones, president of the Board of Trustees of the University of Maryland, complained that the American people were not giving enough aid to the actors, the

King has promised. Our scene, our room of beauties, is like that. How many will cease to act their parts here for want of clothes the King has promised them—the King of pie-crust promises? How many make a brave show by the candle-light? Their faces masks of their feelings, touched, I believe, by the singing of the boy in the gallery. If only one or two of the



Portrait of a Young Girl
from the collection of the Earl of Arundel



Portrait of a Young Girl
from the collection of the Earl of Arundel

... candle-light, into the cold grey mornings to come, they would have shuddered to think of the fate in store for them. Proud, ill-tempered Barbara Villiers might have seen a host of squalid cavaliers handing her down to her final pitiful marriage with that fool ... of them, Goodman, the ... who turned highwayman and only just escaped the gallows-tree, deserted her and from him she was passed down and down. Half the ... in that room, wonderful beauties, staking a thousand pounds at a throw, came to a like end.

Elizabeth Hamilton, the wonderful ... whom Grammont married, whose mouth "does not smile, but seems ready to break out ... I wonder, could she guess dreary life to come in France, would ... from that gallery to bury herself away from all the sham gaiety in some wild country place?

Even as I see that gallery of laughing, talking men and women, I feel the heat and the overcharged atmosphere reeking of heavy scent and indescribable smells, for it was an age of filth, and I can see one of those women moved beyond restraint by the singing-boy's flute-like voice, and my eyes follow her as she escapes from the gallery along passages, through empty rooms, to the open air. There she feels the cold wind stir the curls on her forehead, the damp grass wet her feet and darken the hem of her dress. There, under the stars, with the trees vaguely massed against the sky, she feels like some hunted animal at bay. She is one of the girls, perhaps, brought up from the country to do her best in the court, and now she cannot go back, and she is not yet practised enough and hardened enough to go forward with a lie on her lips and in her eyes. She is a girl, and the

music has unnerved her. She will go back soon after that one wild panting moment under the stars when all the sweet breath of night claimed her and called to her. She will go back with little hard lines at the corners of her mouth, and she will see to it that she has no more of these moments.

The King looks on at the moving crowd, his heavily lidded eyes now and again turned to the woman by his side. He has a few little ways of conveying to women his admiration, but they think him easy spoil, his good nature makes him a simple prey.

Among the crowd, beside those people I have mentioned, are others on whose faces the stamp of sadness has set a mark. One face, the face of Elizabeth Mallett, Rochester's wife, is a rare sight there. This is the young heiress who he seized by force out of her coach, and

married. Rochester had, as Bishop Burnet says, "drunk all his friends dead," and was indeed the most renowned drunkard of his day before he was thirty. To this man was the unfortunate girl Elizabeth married, and by him had four children, and to him signs herself—"your faithful, humble servant." It is only fair to his memory to say that he died really and genuinely repentant, and brought several of his remaining friends to their reason by his exemplary conduct.

Then there is Hortense Mancini, the niece and heiress of Cardinal Mazarin, almost at one time the richest woman in Europe, now living on Charles's bounty of four thousand pounds a year in St. James's. A wonderfully beautiful woman, a woman of many romantic adventures, who ended deep in debt, and whose body was seized by her creditors.

Most of these great beauties on whom the King feasted his eyes have been painted by Sir Peter Lely,



KING CHARLES I.
FROM THE PAINTING AT BELVOIR CASTLE

who amazed Mr. Pepys by his pomp and by the manner in which his table was ordered for him to go to dinner. The vast amount of work this painter put forth is partly accounted for by the fact that he made appointments for his sitters beginning at seven or eight in the morning. He has put into his portraits just that air of easy virtue, that affectation of languor, that slight coarseness of expression and tinge of vulgarity, that proves at once how well he understood the fair creatures, who would walk in pell-mell fiddling with their hats and plumes, and changing them on one another's heads.

With all this the age itself seems to have little to do, for as one reads the conflicting stories of that time, the one all junketing, the other all

learned inquisitiveness, the one of a world of gay rich libertines, their pranks and follies, the other of war with the Dutch, of the plague, of the new interest in art, one feels a little of that curious excitement of those times, that nervous vitality permeating the atmosphere of court and city alike. Polite gentlemen, and ladies too, were equally at home watching criminals tortured, or raffling for toys at the booths of a fair. As much interest was awakened in the King's mind by a new form of bee-hive as by the appearance of some new beauty at his court. Himself a very unclean person of loathsome personal habit, his mind was equally untidy and disreputable, finding room for almost any form of vice, information,

or curious tale. One moment he would be making love to a Maid of Honour, the next, forgetting her in a collection of paintings of rare tulips.

The women themselves were mostly of a fair intelligence, quick and witty, but of no sound education.

They ate and drank prodigiously and at all hours. They painted their faces, romped through country dances, and were absolutely free in their conversations with men. They had bathing tents spread on the water of the rivers to secure privacy, yet they dressed in such a fashion as to appear almost dropping out of their clothes. They affected a great delicacy, and pretty downcast looks, and had an idea that they lived in an age of great civilisation, yet they crowded to see the mangled bodies of executed men as



KING CHARLES I. WITH THE DUKE OF HAMILTON
FROM THE ENGRAVING BY SIR ROBERT STRANGE, AFTER VAN DYCK.

they were brought from the gallows on baskets placed on the hurdle. And from the scene of the execution at Charing Cross they went to eat mulberries in St. James's. The old plays, such as *Hamlet*, are not considered fine enough for their refined and polite age, so they have *The Maiden Queen*, by Mr. Dryden instead, and flock to see Nell Gwynne as Florimel, a gallant. Mr. Pepys rejoices in Nell in man's clothes, saying she "has the motions and carriage of a spark the most that ever I saw any man have."

One night the King sits up to all hours throwing dice in the privy chamber, and the next day is sitting by candle-light to Mr. Cooper the miniaturist, Mr. Evelyn holding the candle, and the King discoursing

ladies, no doubt, coming in and out to view the progress of the crayoning, for the design, when finished, will make the stamp on the new-milled coinage.

Then, also partly for the convenience of those poorer ladies who could not afford to be carried in glass coaches, was the upper end of St. James's paved, which, till then, had been a quagmire. And so was the Haymarket about Piquidillo paved, and instructions printed for keeping the streets clean. In St. James's Park they might see the Pelican, "a melancholy water-fowl, brought from Astracan by the Russian Ambassador"; and indeed great numbers of people went to see, not only the pelican, but the milk-white raven, the elk, the guinea-fowls, and the red deer.

There's that scene, so well known, of the King walking with Mr. Evelyn in St. James's Park when the King stopped to talk to Nell Gwynne, "she looking out of her garden on the terrace at the top of the wall," the King standing on the green walk under it. "A very familiar discourse," says Evelyn. That was the year after the blackest and thickest fog ever known, and the same year, 1671, of the discovery of the artist Grinling Gibbon, and of the famous scenes painted by Streetar for the Whitehall Theatre. On the very same day that the King talked with Nell in the Park, the Queen allowed a Dutchman, Madame de Beord, who came to sell her petticoats from France, to criticise a carving of Gibbon's that had been carried into her bedroom for her to buy,

not purchase it but was govern-

the moment

the moment

given place to a company of fid-

the moment

the moment

They will begin

the moment

in which the King will lead a lady the length of the room, or down one of the galleries. The simple, baby face of Louise de Quérouaille looks up at him. The Countess of Shrewsbury pushes boldly forward. Miss Warmestre flashes her eyes at him. But he avoids them all and, in one of his quick nervous tempers, leaves the room, and goes down the passage to the green-room beside his privy chamber. It is, maybe, that he is worn out by touching for the King's evil all day, perhaps he is bored by all this company. Lady Castlemaine follows him out to try to put him in a good humour, and Mrs. Sedley, afterwards made Countess of Dorchester, has a witty and pungent remark on the situation, while Mrs. Jennings, after the celebrated Duchess of Marlborough, is so angry that she is taken away in tears, since the King had promised to lead her out on that night.

I cannot forbear, just to make an ending, the telling of that curious happening at that time whereby a poor woman, Anne Green, became a nine days' wonder, and a doctor, Sir William Petty, was made famous. Briefly it was this: that Anne Green had been caught and hanged for felony, and her body had been begged for the anatomy lecture to the scholars at Oxford. Mr. Petty, as he was then, bled her, put her into bed with a warm woman, and with spirits restored her to life. Afterwards, the scholars joined together and made her a small portion, and

married her to a man by whom she had several children.

The echoes of those women's voices are gone, the stuff of their clothes is dust, their gossip is blown on the wings of the wind, and I know where they lie, but from pictures they still smile on, the practised coquette to the end, and still when we gaze on their features the days of that King come back.

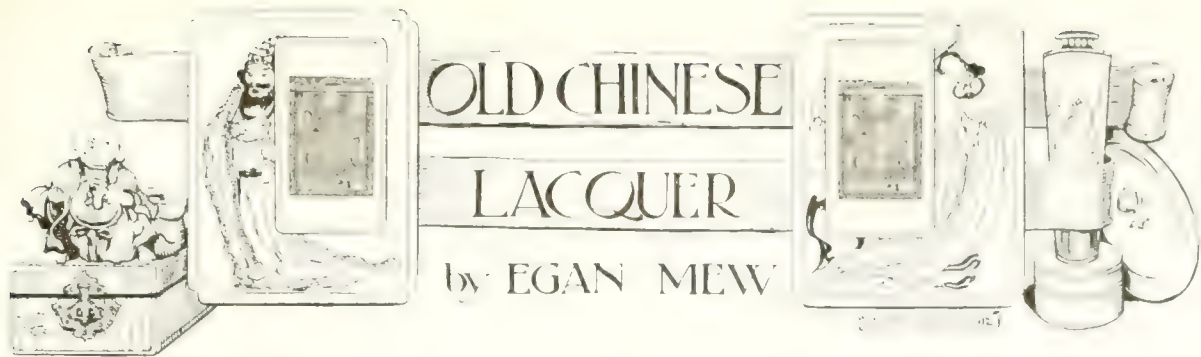


KING CHARLES I.
FROM THE CRAYONING BY SIR ROBERT STRANGE AFTER VAN DYCK



PORTRAIT OF LADY EMILY COCKER
BY SIR THOMAS LAWRENCE, P.R.A.





Some Examples of Chinese Work No. II. — Drawings in Line

JUDGING by the enthusiasm of collectors and the prices when connoisseurs meet in the market-places, old Chinese lacquer was never more highly valued in Europe than at the present time. And yet it has been very little written upon in any informative way, and some of the less famous styles have been a good deal neglected. This applies to the *Lacque Burgauté*, illustrated in *THE CONNOISSEUR* some time ago, and also to various slighter forms of lacquer, very general in many periods of Chinese art, in which the designs appear in black and red beneath a brilliant surface of polished lacquer. The particular pieces dealt with in this way by the Chinese artists are worthy of every consideration, but no collection has hitherto been brought together, nor is this

style of work, I believe, appreciated at its full value. Occasionally at Christie's and other famous "rooms" one notes an example from some old country house come under the hammer and bring a modest price. But these specimens of what may be called black and white work—the black masses being like Beardsley's, and the delicate sure lines, but for their greater accomplishment, resembling the work of that artist—are still obtainable by the collector who does not care to spend large sums. Indeed, the pieces themselves are not usually of very great importance in comparison with other lacquer furniture. Like most of the best Chinese work, these specimens were made for native use, and therefore have that especial character which is usually somewhat obscured when the Oriental tries



NO. 1.—THE FRONT PANEL OF A CHEST OF PULLING LACK AND RED LACQUER, IN WHICH THE DRAWING IS AS FIRM, FINE, AND DELICATE AS IN THE FINEST CHINESE PAINTING.

and as the
just of the
Western
Most of
the pieces
shown in this
and have not
of the late
eighteenth
century.

It has
been point-
ed out—I
think I re-
member Mr.
L. under-
Binyon
underlining
the point—
that, as the
Chinese arts
declined in
the eight-
teenth cen-
tury, elabo-
ration gave

way to too great a sim-
plicity. This is, of course,
an inversion of the Euro-
pean sequence of events.
Here the great periods
have been broadly simple,
the decadent times over-
lain with detail and un-
beautiful and unmeaning
ebullitions of ornament.

But I suggest that, after
all, the accepted great
periods of Chinese art are
the late eighteenth cen-
tury. The eighteenth
century was the heir of
of sublime tradition, the
owner of a store-house of
gorgeous and splendid
accomplishment, from
which it could select and,
as it were, refine at leisure.
Perhaps the great seasons
of fruition were over, but
gifted artists still survived,



NO. II. PICTURE ON CHEST IN RED, BLACK, AND GOLD LACQUER, SHOWING THE GRACEFUL LINE AND ADMIRABLE SPACING COMMON TO THESE WORKS



NO. III. A LACQUER BOX FOR MANDARIN'S HAT. THE DESIGN IS COMPOSED OF THE FINEST LINE AND THE BEAUTY OF THE DRAWING OF THE FLOWERS IS ONE OF THE FINEST OF THE PERIOD

and even
now remain.
The price-
less sense of
beauty does
not belong
to the Sung,
the Ming,
or the king-
doms which
followed
those dynas-
ties, but
rather, it
seems to me,
to be part of
the spirit of
the people
of the Em-
pire we call
Celestial,
but to which
the native
never ven-
tures to give
so grandilo-
quent a

name. Thus, late in the
eighteenth century, when,
according to many Euro-
pean masters of Chinese
art, all was over and Troy
had finally been, beauti-
ful things were still pro-
duced as easily and
naturally by the hand of
the Chinaman as our
machinery produces the
peculiar horrors which
are intended to decorate
our homes. Among the
simplest and most perfect
work of this period is the
decoration on the cases
and boxes and other
objects shown in this
article. One would wish
to reproduce the photo-
graphs on a much larger
scale, so that the absolute
mastery of line might be
more fully shown, but
that is impossible, and
therefore these notes and

Old Chinese Lacquer



NO. IV.—THE TOP OF A ROUND LACQUER BOX DECORATED IN BLACK LINE ON A GOLD SURFACE.

pictures must only be taken as hinting at the beauty of these pieces.

In these specimens it will be seen that without laying aside his birth-right of decorative mastery, the Chinese artist appears in all these examples to make a frankly literary appeal. On one of the panels, at least, of each piece he writes, as it were, with his perfect line and un-failing precision something of a classic story. The inwardness of his meaning is, of course, only apparent to those familiar with the literature of the middle kingdom, but the charm is for all.

In a recent book by Mr. Lewis Sargent on China's latest famous Dowager Empress, he has very wisely contradicted the oft-quoted aphorism as to East being East and West, West. At the present time, at least, all interested in Oriental art find no great difficulty in understanding the delicate spirit of beauty which inspires all Chinese antique art. The Japanese

artists have inadvertently done ourselves and the Chinese that service; for the smaller and younger nation has made her own fine work so popular in Europe and America during the last thirty years that it could not but draw our attention to the fount and origin of its greatness, which is generally known to be Chinese. Thus the Japanese, while giving us of their best in the past, have also helped us to a fuller understanding of their brilliant neighbour's artistic productions. The first illustration in the text shows one of the most graceful and tender of the divine ladies of the Taoist faith. She is the delicate and kind Hsi Wang Mu. She usually passes on her way through the valley of our shadows mounted upon one of those agreeable yet complex beasts of the mythic lion family who appear the favourites of the gods. Roughly speaking, I think the present drawing tells the story of a certain human being who, once upon



NO. V.—THE TOP OF A ROUND LACQUER BOX DECORATED IN BLACK LINE ON A GOLD SURFACE. THE SCENE IS THE SAME AS IN NO. IV.



NO. VI. FRONT OF A CHEST SHOWING A FINE DESIGN IN BLACK ON GOLD GROUND



NO. VII. AN EXAMPLE OF THE LARGE ETHNIC BASKETS MADE OF LIGHT WOOD AND BAMBOO, DECORATED WITH SYMBOLIC FLOWERS AND FRUITS

a time, broke into the pleasant paradise of the Lady Wang Mu and stole from her rich store of flowers and jewelled fruit that famous symbol of longevity, the pointed Chinese peach. The goddess comes upon him in his terraced corner of the world holding her sacred fruit. She sees and knows, but she passes calmly and benignly on her mysterious mission with nothing more severe for the thief

than a smiling acknowledgment and a word of encouragement for the mortal who has had the cunning or the good fortune to put on immortality. He receives his goddess with an equally contented air, for he too has drunk the milk of paradise, and knows the secret of

celestial honey-dew. The second picture, in the same style, shows a courtier who is visited by a delicate goddess of beauty who is well aware that he is not a mortal but a heavenly guest. In this piece the spacing and arrangement of the decoration, apart from the grace of the line used in the figures, is highly typical of the method employed in this department of lacquer work.

The next six illustrations show a variation on the

theme employed in what may be called line drawing in lacquer. In these examples the designs are made with the brush directly on the wood surface in black. It is then covered with a transparent gold lacquer and polished to the usual brilliant smooth surface. No. iii.



NO. VIII.—A DRAWING IN BLACK ON RED LACQUER FROM THE TOP OF AN EIGHTEENTH-CENTURY PINE BOX



NO. IX.—TOP OF LARGE BLACK AND GOLD ANTIQUE LACQUER BOX, COVERED WITH GOLD, AND THE SACKED TO WHOSE EXPRESSION APPEAR FRIENDLY TO THE ARTIST'S



NOS. N. AND NI.—A PAIR OF CHESTS OF RED AND BLACK LACQUER WITH EUROPEAN MOUNTS DECORATED IN THE SAME STYLE

... is a mandarin's hat-box, about one foot in height, richly decorated on the outside with symbolic designs—the fertility of eternal life, the peaches of longevity, and so forth. On the broad space of the round top (No. iv.) is a design possibly from some semi-celestial comedy of the period. Each line is direct and simple, the arrangement of the massed blacks sure and effective to a degree not often obtained in Western art. No. v. is taken from a very large octagonal box with rounded corners: it shows a graceful and full design—the story is an affair of the gods, I believe. No. vi., an elaborate and beautifully decorated tea-chest, also eight-sided, shows in its first panel the departure of a prince going out to battle. The scene

is the innermost court of his palace, where his intimate family wish him good fortune, and attempt to hide their dutiful regret. To those who understand the Chinese spirit of the family there is much of interest in this drawing, which is both simple and sincere, and, incidentally, highly decorative.

The picnic is one of the summer delights of the Chinese, and Nos. vii. and viii. show the kind of ornamented basket that was at one time in use for carrying prepared foods to the island or pavilion where the fête was to take place. This example, the top of which shows a delicate line design, is about a foot square and fifteen inches high. It is divided into three parts and held together by a red and



NO. XII. A GOOD EXAMPLE OF THE STYLE OF DRAWING TO BE FOUND ON MOST OF THE CLASS OF WORK MENTIONED IN THIS ARTICLE.



NO. XIII. AN ANTIQUE CHEST OF RED LACQUER WITH DESIGN IN BLACK OF A SAGE PEERING ON A HIGH ROCK.



NO. XIV. A CHEST DECORATED WITH ANIMAL PAINT DESIGN IN BLACK LACQUER ON A RED GROUND.

bamboo handle, split at the sides for strength. The cover of the top of a basket of the same kind (No. ix.), but fan-shaped, which is divided into six compartments or covered trays, pictures an uncommon variety of the divine dog, Fo.

Nos. x. and xi. show examples of this kind of lacquer, mounted evidently in Europe, on elaborately decorated stands containing drawers, etc. When these

chests were imported into Europe in the eighteenth century they contained tea of great price, and the exotic character of the decoration of the boxes was greatly appreciated and prized. Later, in dealing with English lacquer, it can be demonstrated that many of the designs were employed to decorate



No. XV. TOP OF A LARGE LACQUER CASE FOR A PRESENT OF FINE TEA, WITH SYMBOLS INTENDED TO CONVEY COMPLIMENTS

Another scene, very finely painted, shows in the next box (No. xiv.): while No. xv. depicts a lively design from the top of a large red and black lacquer example. The tail-piece (No. xvi.) is another gold and black hat-box with elaborate symbolic decoration

our native productions, and the care taken to preserve the essentials of the Chinese designs is shown even in these stands. No. xii. gives another and very interesting example of the grace and movement of line in the particular class of work. No. xiii. shows a box of brilliant red lacquer with a design of a god or sage seated on an arrangement of *rocaille*, but the picture is difficult to reproduce in photography.



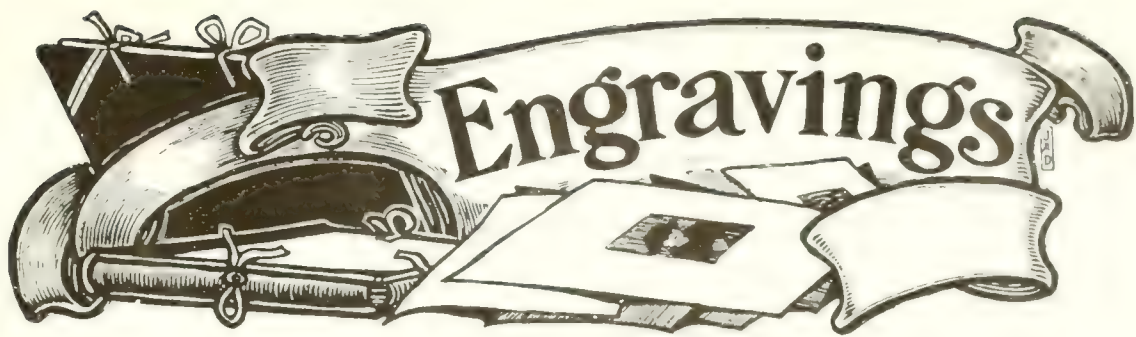
No. XVI. MANDARIN HAT-BOX, WITH DELICATELY DRAWN SYMBOLS ON A GOLDEN GROUND



MARIA GUNNING, COUNTESS OF COVENTRY

Painted and Engraved by Gervase Spencer

BY GERVAISE SPENCER, F.R.S.



Two Mezzotints by John Smith

By C. Reginald Grundy

ABOUT the middle of the last decade of the seventeenth century, when the fashionable world of London still largely centred round Covent Garden and its vicinity, John Smith, the engraver, set up his establishment at "ye Lion and Crown, Russel Street"—the address which so frequently appears on the publication line of his later prints. If the inscription on his tomb at St. Peter's Church, Northampton, is to be trusted, which records that Smith died in 1742, aged ninety, the engraver was then past the meridian of life. He had, according to Strutt, served his apprenticeship with "one Tillet, a painter in Moorfields," passed from him to Isaac Beckett, "the mezzotint scraper," from whom he learnt that mode of engraving. "He was afterwards further instructed by Van der Vaart, and his productions meeting with the approbation of Sir Godfrey Kneller, he was taken into the house of that painter and worked principally from his pictures."

Sir Godfrey Kneller's house was presumably the one he occupied in Covent Garden for twenty-one years, which Mr. Austen Dobson identifies as being in the Little Piazza on the north-east side of the Square. Its garden abutted on to Dr. Radcliffe's in Bow Street, the two gardens running parallel with Russell Street, where Smith took up his residence; and it is not impossible that Smith's garden joined on to Kneller's, like the doctor's, and, like it, was accessible by a gateway through the partition wall. That the relations of the painter and engraver were friendly when they parted company—despite their subsequent quarrel—may be guessed from the evidence afforded by two of Smith's mezzotints, the portraits of Sir Godfrey Kneller and himself, which are well known, and rank amongst his finest reproductions. Exceptionally interesting impressions of these, from the fine collection of Mr. Fritz Reiss, are reproduced to illustrate the present article. The first in point of time is that of Sir Godfrey Kneller, reproduced from an autograph portrait. This, according to John Chaloner Smith, is stated to have

been scraped in 1664. It is, it may be, but a parting gift from the engraver to his patron. This appears the more probable, because in the following year Kneller painted Smith's portrait—the plate from which was engraved by the sitter exactly twenty years later—and gave it to him, with an inscription written in the painter's autograph on the back.

Kneller possessed a flattering pencil, and his portrait is a proof of his ability in this direction, for it gives us a likeness of a far handsomer man than could be surmised from the records of his biographers. Mr. Reiss's copy has passed through the hands of a man who was, perhaps, as vain as Kneller, and in another sphere of art possessed far greater genius than the painter. This was David Garrick. He possessed the idea that he greatly resembled Kneller, or rather the portrait of the latter by himself, for he had had no opportunity of seeing the painter in person. An evidence of this belief is afforded by this copy of the mezzotint which he gave to Patty More, one of the four sisters of the famous Hannah, and a grand-daughter of John Smith. It may be said, as an excuse for the apparent vanity of the actor, that he was on terms of such familiar intercourse with the More family that his present may have been given as a joke at his own foible, rather than in a serious mood. On the back of the mezzotint is an impression of Garrick's seal and the following original lines by him:—

Yet to his friends he this his time,

The other print, that of Smith's portrait, is more intimately connected with the career of the engraver. If one accepts the evidence of the tombstone, it was painted when Smith was forty-four. His namesake,



Thomas Smith

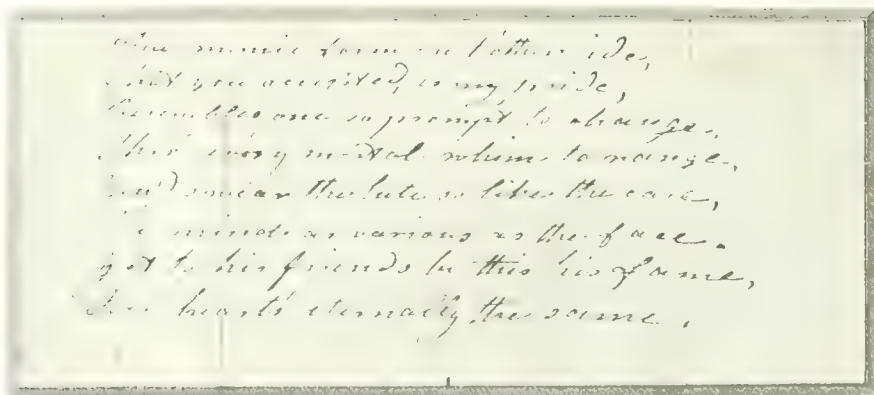
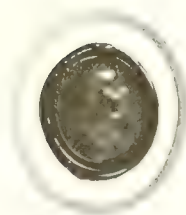
Portrait of Thomas Smith, Esq. by Godfrey Kneller



Friedrich Knecht

SID JODFREY KNEILLER

[illegible]



The mimic form on either side,
 But you accented, is my pride,
 Resembles one so prompt to change,
 Their every mental whim to range,
 And under the lute, so like the case,
 As minute as various as the face.
 Yet to his friends in this his frame,
 Two hearts eternally the same.

George David. Autograph Lines in Verse, addressed to
 Lady More, written upon a Gold Medal, offered
 by Sir G. Kneller, and taken down from the
 original by J. Kneller. See the engraving,
 in the History of the Life of Lady More, by
 J. Kneller, and More and P. Kneller, by Smith.

TO BE GIVEN IN A LETTER ADDRESSED BY DAVID GARRICK TO LADY MORE, AND AN
 APPRECIATION OF GARRICK'S SEAT.

The inscription on the medal is in the
 hand of Garrick, and is a very fine
 specimen of his writing. It is a very
 interesting document, and is a very
 valuable addition to the collection.

have been engraved before 1670, whilst further con-
 firmation is given in the approximate date he took
 the Lion and Crown. This probably synchronised
 with his marriage, and for a man to delay this

developed far earlier than in the present day, would
 be something of an anomaly. Moreover, his son Ben-
 jamin, the only one whose birth-date is recorded, was
 not born until 1706. However this may be, Smith
 does not look forty-four in his portrait, and whether
 his appearance of youth is attributable to Kneller's
 courteous brush or to the falsity of the inscription at
 Northampton must be left for the reader to decide.
 I would add that the engraver held Kneller's hand
 a print of his mezzotint of Kneller, in a manner which
 would send a thrill of anguish through the heart of
 the poor engraver. If Smith was then



PORTRAIT OF JOHN SMITH

OF THE ...

accustomed to handle prints in this manner, he must speedily have abandoned it; for in Russell Street he became a regular print-dealer, publishing not only his own plates, but those of other engravers, and not unfrequently inscribing the latter with his own name as author. This practice—a by-no-means unusual one

in those free-and-easy days—must be set down not to his vanity, but to his commercial shrewdness: for Smith's reputation was so great that prints inscribed with his name were likely to fetch a higher price than those credited to his contemporaries. Such conduct hardly seems consistent with the refined and elegant

Smith's second Kneller portrait—but on the right Mr. Kneller's copy is a sketch-likeness of the mezzotinter by Sir Godfrey which is far more convincing. It is obviously drawn at a later date, possibly in 1716, when Smith engraved the 1696 portrait, and may have taken the plate to Kneller for corrections. Though age may account for some of the alterations in Smith's features, it cannot be held altogether responsible for the shortening of the nose, the thickening of the nether lip, and the general broadening of the face. The sketch must be accepted as a true likeness of the man, the finished portrait as merely a flattered version in which the sitter's salient characteristics have been refined out of existence. The former agrees closely with an anecdote of the engraver which was given to Strutt by Mr. Grosse. He relates: "Smith the mezzotint scraper had a blue paper book, in which he had pasted many proofs of his works, really taken to observe the progress of the plates. Some time after he had left off scraping, he was much followed by collectors for these proofs. He affected great hauteur . . . and required much entreaty, as well as an advanced price, to part with a print from this book. The marks of blue paper, sticking to the corner of the print, were considered as an undeniable proof of the goodness of the impression. Smith finding how readily and at what high prices the prints went off, procured some ordinary impressions, which he trimmed close and stuck into his blue book, from whence they were purchased as proofs."

Like Turner, who is said to have pursued a somewhat similar course with the copies of the *Liber Studiorum*, Smith probably kept the best impressions for himself. The blue volume was not the only one he possessed, for Horace Walpole records that the engraver "had composed two large volumes with

proofs of his own plates which I have seen in his hands; he asked £50 for them." These Mr. Dallaway expanded to four volumes, folio, containing 574 plates, which, in his time, belonged to Mrs. Spencer, the widow of the miniature painter, and may probably be identical with the set now in the possession of the Duke of Devonshire.

Walpole speaks of Smith's plates being "so common" that it is needless for him to give a list of them. The characteristic still exists; but, unfortunately, this commonness extends only to the reprints struck off by the Boydells and Bowles when the original coppers were worn to a shadow. These late impressions, which do scant justice to the quality of Smith's scraping, have helped to lower Smith's reputation as an engraver. Like most of the early mezzotinters, he used a fine ground, which readily deteriorated, so that his work should be seen in the proof states to be properly appreciated. In it he attains a brilliancy of effect, a breadth of feeling, and a facility of handling that went beyond the best efforts of his contemporaries, and places him nearly on a level with the great engravers who flourished about the close of the eighteenth century. He was unfortunate in working in an age when portraiture, and indeed painting generally, had become largely uninspired and mechanical. He was successful in transferring to his plates the qualities existing in the pictures from which they were taken—strength, precision, and directness. That his work is wanting in subtlety and refinement is less his fault than that of his themes. If Smith failed to invest his mezzotints with all the grace and fascinating lightness of touch which mark the work of some of those practitioners who flourished half a century later, it was not through want of talent, but that contemporary painting afforded no adequate scope for its display.



Pottery and Porcelain

Some Old Lead-glazed Pottery

By C. Hemming

THE jug figured in Nos. i. and ii. was found in pulling down an old house in Walthamstow. A workman engaged in pulling down the house discovered a small walled-up recess in the ingle-nook, and within the recess was this jug, which he appropriated. When I bought it in 1909, this man had been dead for twenty years, and it had passed into the hands of his widow, who was then in a London workhouse. I bought it from a dealer, and I do not know the name of its former owner, nor yet which was the London workhouse.

The height of the jug is $7\frac{1}{2}$ inches. The body is of a very hard and compact buff-coloured clay. It has received a dip of rich yellow slip, and the pattern of birds, foliage, and a sun with rays is cut through the slip into the body. The incised lines have then been rubbed in with manganese to give to them a deeper colour. There are touches of manganese on the body and on the handle of the vessel, and the manganese over the yellow slip has assumed a rich

crimson-brown colour. The face of the sun, the rim, the bird, and the foliage are coloured with copper green. The execution is strong and vigorous. It is difficult to know to what locality to assign such a piece. The graffiato process was used in Staffordshire, in Derbyshire, in Wales, and in Devonshire. The sun with rays is a not infrequent device of the Staffordshire slip-potter, and he used manganese often as a colouring oxide, but copper-green was not used on the earlier Staffordshire pieces. It was occasionally employed at Wrotham, where also a few graffiato pieces are known to have been made. There was a jug with a sun with rays, and with the sides decorated with birds and foliage, in the Solon collection: it had a long inscription, and the name Catherine Davies, but the date was obliterated. The slip was much paler in colour, and there were touches of green decoration on it. In the sale catalogue it was ascribed to Wales.

No. iii. represents a dish of light red clay, diameter



NOS. I. AND II. — LEAD-GLAZED POTTERY.

NO. III. — LEAD-GLAZED POTTERY.



NO. III. ADAM AND EVE DISH.

of the subject being "Adam and Eve under the Tree." The surface of the dish has received a coating of yellow slip, and the figures of Adam and Eve appear to have been hand-moulded, and are made of a pale clay, also coated with yellow. The irregular wavy line around the dish and the branches of the tree are trailed on with a light red slip, like the clay of the body of the dish. The ornaments, which may be meant to represent fruit (grapes?), are yellow outside the wavy rim, but are coloured with copper-green within it. These fruit-medallions, and the little leaves, have been impressed by means of a rude seal, which was probably carved at the end of a stick. Amongst the foliage are things, presumably birds, since they have wings, sometimes yellow and sometimes green. Their bodies are made of red clay, but all their heads have been broken off. The character of the work is archaic, but the effect is quaint and pleasing. The two figures are made as a child would model its first attempt at the human form. There are traces of the broken snake on the tree trunk.

The method of impressing patterns by means of a stick with the end cut into a seal was in use at Wrotham, but as the dish is unlike any I have seen,

I hazard no attribution. It was bought at Alresford, in Hampshire. Amongst the so-called Fareham ware, Mr. Hodgkin, in his book on *Old English Pottery*, figures an Adam and Eve dish, diameter 12 inches, but this one has its design incised instead of being in relief. It is also touched with green. I am not myself acquainted with Fareham pottery.

There is a rim behind my dish through which four holes have been perforated, but these holes cannot have been intended for convenience in hanging it up when finished, since they are placed in such a way as would cause Adam and Eve to hang sideways.

The little jug in No. iv. in shape resembles the work of early stoneware potters. Nottingham used such a shape, as did also Dwight, for instance, in his beautiful little white salt-glazed jugs in the Victoria and Albert Museum. The body of the jug illustrated is of red clay: it is darkened all over with manganese, and glazed with lead. The handle is of the old "nipped" pattern, and to the right of it are incised the initials M. G., whilst the initials R. H. are cut in underneath the handle. The date 1701 is arranged between the rosettes on the front of the jug. The rosettes themselves have been stamped on by means of some rough seal.

Some Old Lead-glazed Pottery

Not many such old jugs have survived, as, being in constant use, they were apt to get broken, when more important pieces, used only on great occasions, fared better, and were frequently handed down to posterity.

The flask, No. v., is 5 inches diameter. It is made of a dark-brown clay which burns to an olive-green colour, and there are splashes of red upon it. Within the wreath on the front are incised the initials J. P., 1784, and a gun. The back is decorated with the same wreath, and also with a circle of dots, with which figure a saw, a knife, a pair of compasses, an axe and a mallet, showing that J. P. must have been a carpenter. The whole surface is sprinkled with those small

iridescent spottings which announce the presence of lead in the body. It is im-

possible to say in what part of England such a flask was made, as there are no distinctly characteristic

features of any special locality about it. Perhaps it was made in Staffordshire, because there are salt-glaze flasks of such a shape, notably one inscribed I. M. and dated 1724, in the

British Museum, also the incised wreath is reminiscent of scratch-blue decoration.



No. IV.—LEAD-GLAZED JUG



No. V.—LEAD-GLAZED FLASK

NOTES & QUERIES

[The Editor is desirous of receiving at THE CONNOISSEUR 200 words or less of information from Correspondents.]

SENTIMENTAL PORTRAIT. No. 441.

DEAR SIR,—We should be much obliged if any of your readers could assist us to the painter of the portrait of which the enclosed is a photo, and also, if possible, the person whom the portrait represents.

Yours truly, W. A. BUTCHER & CO., LTD.

INQUIRY REGARDING ST. ESCHAUZIER.

SIR,—I shall be much obliged if you can give me information concerning the coloured plate in the June number of THE CONNOISSEUR of an officer, Grenadier

Guards, by L. Manson and St. Eschauzier. Being myself by name Eschauzier, I feel very interested to know who St. Eschauzier was, as we do not know of a painter in the family.

Awaiting your answer,

Yours truly, P. ESCHAUZIER.

OLD CHURCH AT ROTTERDAM.

DEAR SIR,—Can you oblige me by telling me whether you or any other magazine recently published any notes or information about the Old English



THE UNIDENTIFIED PORTRAIT



George Smekens

Dispersion of the Jacobite Club and death
of Cordelia Frelras —

identify the painter and subject of the one I send herewith?

Yours faithfully, H. A. LEWSEY.

UNIDENTIFIED PORTRAIT (No. 43).

DEAR SIR,—I should be pleased if any of your readers who may be able to identify the oil painting here reproduced will be good enough to let me know of whom it is a portrait, probable date and name of artist, and if valuable. It was purchased by me at Bury St. Edmunds about twenty-five years ago, in a very dirty condition. It has been restored. The colouring and brushwork are very fine. Original frame; the opening measures 29 in. by 22½ in.: canvas oval. I shall be very glad of any information you may be able to give. Thanking you in anticipation.

Yours faithfully, W. H. WOOLNER.

UNIDENTIFIED PORTRAITS (Nos. 47 AND 50).

DEAR SIR, I enclose two pictures which I would very much like to have information about. If you or any of your readers can give me this I shall be much obliged. The first photo is of a small 6 in. by 4½ in. water-colour painting on paper in a closing leather case, signed J. Kennedy, an artist living and painting during the earlier half of the nineteenth century. Of whom it is a portrait I shall be glad if any of your



43 UNIDENTIFIED PORTRAIT

Church at Rotterdam, which is being dismantled, and if so, when?

Yours truly,
CURZON OF KEDLESTON.

UNIDENTIFIED PAINTING (35).

SIR,—The unidentified painting of *St. Barbara* (No. 35) in your June number appears to be a fine original primitive Flemish work of the fifteenth century after the manner of Hans Memling. It is, however, not by Memling himself, the drawing of the head and hand not being good enough for this master.

The photograph, of course, gives no clue to colour and general appearance of the painting.

Yours very truly, HANS LÜTHY.

UNIDENTIFIED PORTRAIT (No. 45).

DEAR SIR,—I have two old paintings of ladies, evidently a mother and daughter. I bought them about thirty-five years ago, and was then informed that they were left in the loft to be cleared out with other rubbish when the family removed, as they were much damaged. I was told it was a large hall on the north side of Middlesex. Could any of your readers



(46) UNIDENTIFIED PORTRAIT



50 UNIDENTIFIED PORTRAIT



(43) UNIDENTIFIED PORTRAIT

readers can tell me. The second is a pastel painting of an exceedingly fine coloured work, and of beauty: it is unsigned, in an oval frame, the picture about 1635-40. Can anyone tell me the painter and subject?

Yours sincerely,

M. A. L. 1910

UNIDENTIFIED

PAINTING (No. 44)

DEAR SIR,—I enclose a photograph of a painting of a young woman in a white dress, the portrait of a person of the court of Charles I., about the date 1635-40. I should be glad if you would be kind enough to put it in your magazine, and if you could tell me the person represented. The painting is in good condition, and is in the school of Van Dyck.

Yours faithfully,

M. A. L. 1910



UNIDENTIFIED PAINTING (No. 45)



(46) UNIDENTIFIED PAINTING

UNIDENTIFIED PAINTING (No. 49)

DEAR SIR,—I take the liberty of enclosing herewith a print of an old oil painting (on tin) in my possession. Some local authorities whom I have consulted express

the opinion that this portrait is the work of an artist of note, and have referred me to you as the most likely source of obtaining definite information regarding the subject and artist.

If you would favour me with any information you may be able to obtain regarding this picture, I shall greatly appreciate the result.

Yours very truly,
H. G. KELLY.

UNIDENTIFIED
PAINTING (No. 51)

DEAR SIR,—Enclosed I send you a photograph of a painting attributed to Terburg, but not W. T. B. (or P. or R. it



UNIDENTIFIED PAINTING (34)

might equally be. The initials and date 1655 can be seen with magnifying glass on edge of table-cloth. Am anxious to have opinion as to who is the painter. The painting is on wood, and measures $23\frac{3}{8}$ in. in height and $27\frac{1}{2}$ in. in length.

(MRS.) JOHN H. MELLON

UNIDENTIFIED PAINTING (35).

DEAR SIR,—I think the unidentified *St. Barbara* in THE CONNOISSEUR of June is by Leonardo da Vinci, as some details in the landscape seem to show me. The tree also is like those of Leonardo. The owner should look if in the buildings of the landscape he notices "le dessin au crayon ou à la plume

est voyant, comme il y a un dessin au crayon ou à la plume sur le panneau fut peint." I have in my collection one of the best masterpieces of the master.

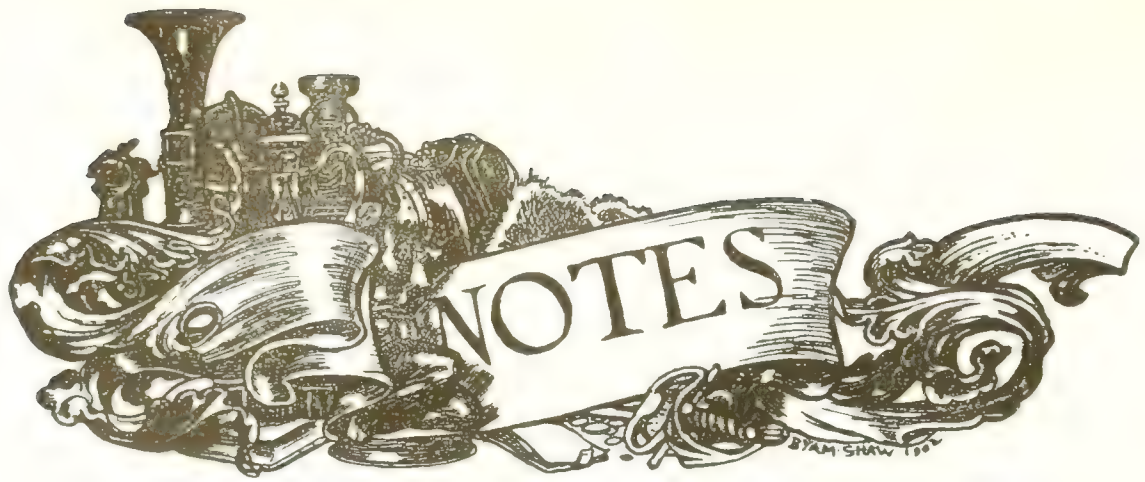
YOURS TRULY, LEONARD W. S. S. S.

UNIDENTIFIED PAINTING (N. 37)

DEAR SIR, The unidentified painting N. 37 in your June number must be a copy of heads of angels which appear in Rubens's composition, *The Coronation of the Virgin*, in the Brussels Gallery. Those heads are known to have been painted by Rubens himself on the canvas. They appear in a cloud in the lower right corner of the huge canvas.

Yours truly, ALBERT F. CEIS.





A CORRESPONDENT sends the photograph of three double wine-glasses (reproduced) which have been in the possession of his family for many generations. They are believed to be of Waterford manufacture, and are decorated with exceptionally rich cutting, the design of which varies on each glass. Our correspondent has never been able to trace any other glasses of similar design, and would be greatly interested to hear of their existence. Any definite information regarding the place and probable date of manufacture would also be welcome. The glasses vary in height from 5 inches to 5½ inches.

Queen Anne Porringer

THE Queen Anne two-handed porringer reproduced, embossed with a shield and with corded band and spiral fluting, is a typical example of the period.

From about 1665 to 1685 porringers were often decorated with flat appliqué leaves round the bottom of the bowls; later the Chinese style of decoration came into vogue, a style provoked by the craze for Chinese porcelain which prevailed for a part of William the Third's reign, while the fluted style, such as in the porringer illustrated, coincides with the reign of Queen Anne. Measuring 3¾ inches in height and 4¼ inches in diameter, the porringer is the work of Pierre Platal, a well-known example of whose work is the two-handed cup and cover in the possession of the Duke of Devonshire.

A Set of Worcester Vases

THE set of three vases illustrated were produced at the Worcester factory during the Flight, Barr & Barr period (1813-1829), and are decorated with panels on a blue ground edged with gold, each containing





QUEEN ANNE TWO-HANDLED PORRINGER



SET OF THREE WORCESTER VASES

by Baxter. Thomas Baxter was one of the first accomplished artists of the Worcester school. He was first employed at the factory in 1815, but left in 1816 to enter the service of Dillwyn, the Swansea potter, with whom he stayed for about three years. In 1819, however, he returned to Worcester. Among the many subjects he painted were scenes from Shakespeare's plays, portraits of Milton, Mrs. Siddons, and others, and scenes from *Robinson Crusoe*, *David Copperfield*, *Tom Jones*, and *David Copperfield*.

I AM preparing for early publication a life and study of the work of this great artist by Monsieur Albert Bonington. I should be grateful to correspondents who can direct my attention to any letters by or relating to Bonington, whether published or unpublished, or anecdotes or reminiscences contained in other books, or indeed any data relating to his life and works which might be used in a biography. Of course, such well-known works as *Portrait of the D.N.B.*, *Reynolds's Life of Bonington*, *Paul Martin, Le Garçon des Beaux-Arts*, *THE CONNOISSEUR*, and *The Studio* have been consulted. Bonington was during his life perhaps better known on the Continent than he was in England. Indeed, in France he was thought by many to be a Frenchman. He was born at Nottingham in 1802, and not in 1801 as stated in the D.N.B. He died in London in 1828 in his twenty-seventh year. I am also desirous of tracing the whereabouts of authentic examples of his work.

[illegible]

by posterity almost wholly through Van Dyck's presentation of their sentiments of them, other contemporary artists frequently painted portraits of the ill-fated monarch. Amongst the most prolific in

this respect was Daniel Mytens, a native of the Hague, who came to England about 1614, and was appointed picture-drawer to King James I.—in succession to Paul van Somer—in 1621. Mytens was a most capable artist, who anticipated many of the qualities of Van Dyck in his work, and invested his subjects with dignity and grace. According to the Royal Accounts, he was paid for at least fifteen portraits of Charles I., his prices varying from £20 for a "half picture" to £60 for a full length. The example belonging to Mr. Berney Ficklin, of Tasburgh Hall, is interesting as a highly decorative and characteristic example of the artist. One of Rembrandt's most attractive pictures is the *Portrait of a Young Man rising from his chair*, which is included in the collection of Mr. C. P. Taft. The picture was painted about 1633, and the rich costume of the subject is rendered with much greater detail than the artist gives in his later work. It formerly belonged to Emond Portales, of Paris. Among the most charming pictures of childhood by Sir Thomas Lawrence is the *Portrait of Lady Emily Cowper*, eldest daughter of the 5th Earl Cowper, which was engraved by Thomas Wright, and subsequently by J. R. Jackson. The lady, who died in 1872, married Lord Ashley, the great philanthropist, better known as the 7th Earl of Shaftesbury.

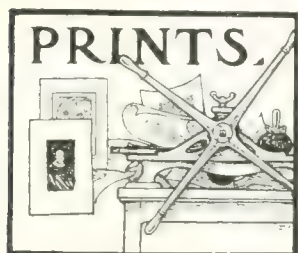
Books Received

- [illegible]





THE popularity of old engravings in colour was still further emphasized by the high prices realised at the sale



of the collection formed by Clarence Wilson, Esq., of 105, Mount Street, which was dispersed by Messrs. Christie on May 19th. Mr. Wilson was a print collector of somewhat catholic tastes, who, beginning with modern plates after eighteenth-

century masters, gradually widened his range until he had accumulated a collection of English and French colour-prints, old and modern mezzotints, and modern etchings of considerable dimensions, and containing many examples of exceptional quality. A number of these attained record prices, as, for instance, the fine etched letter-proof of *The Promenade in Carlisle House*, by and after J. R. Smith, which was knocked down for £966, the largest amount ever paid for an original engraving by an English artist. It was in colour-prints, however, that the collection was strongest, some of the principal items in this section including *Nature (Lady Hamilton)*, after Romney, by H. Meyer, £861, the same by J. R. Smith, £252; *Almeria (Mrs. Meymott)*, after Opie, £546; *Sophia Western (Mrs. Hoppner)*, after Hoppner, £336; *A Bacchante (Lady Hamilton)*, after Reynolds, £210; and the set of six prints of *The Story of Letitia*, after Morland, £325 10s., all by the last-named engraver. *Emma Lady Hamilton*, after Romney, by J. Jones, brought £472 10s., the same price that was realised for the pair, *An Airing in Hyde Park* and *Promenade in St. James's Park*, by Soiron and Gauguin, after E. Dayes; *Le Baiser Envoyé*, after Greuze, by C. Turner, brought £315; *The Setting Sun (The Godsall Children)*, after Hoppner, by J. Young, £183 15s.; whilst after Morland, besides the plates already mentioned, there were the pair of *St. James's Park* and *A Tea Garden*, by F. D. Soiron, £441; the pair of *The Soldier's Farewell* and *The Soldier's Return*, by G. Graham, £292 10s.; the pair of *Morning* and *Evening*, preparing for Market, and *Evening, or the Postboy's Return*, by D. Orme, £178 10s., and the set of four plates of *The Deserter*, by G. Keating, £283 10s. The

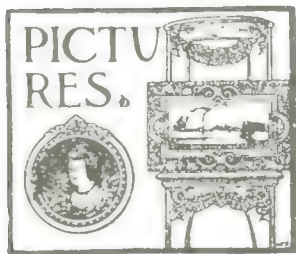
two pairs, *Cottage Girl Shelling Peas* and *Village Girl Gathering Nuts*, after Bigg, and *Children Feeding Goats*, after Morland, and *Feeding Chickens*, after Russell, all by P. W. Tomkins, brought £157 10s. each; whilst the pair, *A Poultry Market*, by James Ward, and *A Vegetable Market*, by William Ward, both after James Ward, realised £71 8s. Mr. Wilson had not succeeded in accumulating a full set of Wheatley's *Cries of London*, but had about half of them, which sold as follows:—*Primroses* and *Milk Below Maids*, by Schiavonetti, £11 5s.; *A New Love Song*, and *A New Love Song*, by A. Cardon, £89 5s.; *Knives, Scissors, and Razors*, by Vendramini, £86 2s.; and *Sweet China Oranges*, by Schiavonetti, £86 2s. Other English prints in colour included *The Duke of Newcastle's Return from Shooting*, after Wheatley, by Bartolozzi, £54 12s.; *The British Naval Victors*, after Abbott, by V. Green, £52 10s.; *Filho da Puta*, after B. Marshall, by W. Ward, £69 6s.; *Hunters at Grass*, after B. Marshall, by W. Ward, and *Hunters at Cover Side*, after S. Alken, £105; *Snowball*, after H. B. Chalon, by W. Ward, £54 12s.; *Hawking*, after J. Howe, by C. Turner, £178 10s.; and *Foxhounds Breaking Cover*, after Chalon, by W. Ward, £252.

Amongst the French eighteenth-century engravers, Mr. Wilson appears to have specially favoured Debucourt, and the following proofs in colour by this artist with brush and burin attained good prices:—*La Rose* and *La Main*, £304 10s.; *Le Compliment* and *Les Bouquets*, £168; *La Promenade Publique*, £210; *La Promenade de la Galerie du Palais-Royal*, £89 5s.; and *The Palais-Royal Garden Walk*, £157 10s. Other French engravings in colour included *L'Indiscretion*, after Lavreince, by F. L. L., £117 10s.; *L'Amour et la Haine*, after the same, £78 15s.; and *Noce de Village* and *Foire de Village*, after Taunay, by Descourtes, £147.

Besides *The Promenade in Carlisle House*, already mentioned, other English mezzotints in black-and-white realising good prices included an etched letter-proof of *George, Prince of Wales*, after Gainsborough, by J. R. Smith, £73 10s.; an open letter-proof of the same, after and by J. R. Smith, £50 8s.; and an open letter-proof of *Lord Nelson*, after Hoppner, by C. Turner, £42.

The modern engravings belonging to Mr. Wilson were disposed of with several other properties by Messrs. Christie on May 6th, the following being among the artists' proofs sold during the sale: *Boy with a Rabbit*,

J. B. Greuze, by the same, printed in colours, £11 11s.
The same, after Romney, by S. Wilson, printed
in colours, £11 11s.

[illegible][illegible]

largely exceeded on two occasions during the month. The first of these was at the sale of the Steengracht collection at the Galerie Petit, Paris, on Monday, June 9th, when, as already recorded in *THE CONNOISSEUR*, Rembrandt's

to per cent. commission made the total cost to the bidder £42,000. The bid of £40,000 was theoretically surpassed by the one which caused the auctioneer's hammer to fall on Romney's portrait of *Lady de la Poë*. As the auctioneer's commission was included in the bid, the actual price paid for the picture was £38,000.

are by no means the only ones of interest during the month, and it will be best to go through the record in

In the Same Room

included—G. Baret, *A Fish Market*, 1870, 11 in. by 12 in., £9; Tompkins, 1871, *Shallots*, 11 in. by 12 in., £10; J. M. W. Turner, 1871, 12 in. by 14 in., £11 10s.; *The Strand*, 1872, 12 in. by 14 in., £11 10s.; *Sunset*, 1872, 12 in. by 14 in., £11 10s.; *Bay Window*, 11 in. by 12 in., £12 15s.; *Birken Moor, Cumberland*, 13½ in. by 20½ in., £210; David Cox, *Going to the Hayfield*, 1848, 23½ in. by 33½ in., £325; *Sky and Forest*, 21 in. by 29 in., £15; and *Haymaking near Conway*, 1848, 10½ in. by 14½ in., £162 15s.; Copley Fielding, *Scarborough*, 1850, 11¼ in. by 15¾ in., £325; and *Dumbarton: Sunset*, 11¾ in. by 17 in., £168; Baker Foster, *In the Bay of Monte Carlo*, *Watering*, 13¼ in. by 19½ in., £283; H. G. Hine, 1874, *Chantonbury Ring and Dunton*, 11½ in. by 21½ in., £110 5s.; J. Holland, 1862, *Returning from the Shrine, Venice*, 22½ in. by 16 in., £168; and *The Gondola, Venice: Santa Maria della Salute in the distance*, 21¼ in. by 14 in., £12 15s.; W. Hunt, *Piercing the Rock*, 13½ in. by 14 in., £57 15s.; Sir J. E. Millais, *An Illustration to "Rachael Ray,"* 5½ in. by 3½ in., painted for Anthony Trollope, £75 12s.; J. Orrock, 1876, *A Moorland with Bridge*, 15 in. by 22½ in., £60 18s.; J. M. W. Turner, R.A., *Reichenbach*, 8¼ in. by 11 in., £273; *The Tomb of Cecilia Metella, Rome*, 4½ in. by 8½ in., £210; F. Walker, A.R.A., 1859, *The Nut-Gatherers*, 3¼ in. by 5 in., £318; E. M. Wheeler, 1877, *The Sea at Looe*, 23¼ in. by 35½ in., £162 15s.; P. de Wint, *Harvesting in Kent*, 15½ in. by 24 in., £21 10s.; W. Wood, 1877, *Greenland Falcon*, 29½ in. by 23½ in., £141 15s.

On June 13th Messrs. Christie sold the collection of pictures and drawings formed by Mr. H. M. W. Oppenheim, deceased, the small collection of old pictures and pastels, the property of the late Lady Dorothy Nevill, the family portraits and works by Old Masters belonging to Sir T. C. C. Western, Bart., and different private properties. The items included within the last category realised something like three-quarters of the day's takings—£119,843 1s., which is the highest total ever attained at a single day's picture sale in England, the previous records being £105,800 brought at the sale of the Vaile collection and other pictures in 1901, and £101,000 at the Dudley sale in 1892. The 60 items in the Oppenheim collection sold for £26,435 15s., but the major portion of this large total was contributed by a single picture, *A Woody Landscape*, on panel, 24 in. by 32½ in., by M. Hobbema, signed and dated 1669, which fetched £15,750. This constituted a Hobbema record, eclipsing the £12,584 obtained for a work of the master at the Steengracht sale at Paris a few days earlier, or the £10,080 which another realised at the Dudley sale in 1892. The picture was imported into England by Smith, the compiler of the well-known *Catalogue Raisonné*, sold by him to Mr. M. Zachary for £630, and realised £3,465 at the George Perkins sale in 1890. Next in importance to this were two examples by D. Teniers, *The Interior of a Guard-room*, on panel, 23½ in. by 33½ in., and *The Interior of an Ale-house*, 23½ in. by 33 in., which brought £2,100 and £1,260 respectively. Both of these had passed through the Perkins sale in 1890, when the corresponding prices were £1,470 and £735. Not all

the pictures in the Oppenheim collection were of this calibre, however; a *Landscape*, set down to Ruysdael, containing nearly two square feet of surface, could attract no higher offer than £10 10s., whilst an oil painting by Gustave Doré, 1868, *Dante and Virgil*, 21 in. by 31 in., cannot be considered overpriced at £2 2s. Amongst the drawings two pairs of landscapes by R. Alt brought £357 and £315 respectively; S. Freudeberg, *The Toilet*, 11 in. by 7½ in., signed and dated 1768, £525; and J. B. Mallet, *La Chambre des Enfants*, 12½ in. by 15½ in., £231. Of the modern French School the only painting it is necessary to record is *A Haymaker*, 20½ in. by 13 in., Jules Breton, 1863, £262 10s. Besides the Old Masters already given were the following: J. B. Huet, *The Swing*, 108 in. by 78 in., £441; N. Largillière, *Portrait of a Lady of the Court of Louis XIV., with a negro page*, 58 in. by 46 in., £283 10s.; J. M. Nattier, *Justice menacing Tyranny*, 51 in. by 63 in., £504; J. B. J. Pater, *The Halt*, on panel, 6¾ in. by 8 in., £819; H. Rigaud, *Portrait of a Lady in red silk dress*, 53 in. by 36½ in., £325 10s.; and J. B. Santerre, *Portrait of Catherine Marie le Gendre*, 55½ in. by 44 in., £378.

In the second part of the sale Lady Dorothy Nevill's little collection contained an interesting example by Arthur Devis, father of the better-known A. W. Devis, in the form of a portrait group of *Sir Joshua Vaneck and his Family*, comprising 10 figures, among whom was Horace Walpole. The picture, 57 in. by 55½ in., which was signed and dated 1752, brought the relatively high price of £1,942 10s.—a record for the artist. The only other works in the collection which brought good prices were three pastel portraits by Rosalba, namely *Horace Walpole in mauve coat*, 22¾ in. by 18½ in., £399; *Sir Robert Walpole in yellow coat*, 21 in. by 16 in., £315; and *Admiral Galfridus Walpole in blue coat*, 22½ in. by 17¼ in., £399. The majority of the portraits belonging to Sir T. C. C. Western came under the category of being by "artists unknown," but there were some noteworthy exceptions, including J. Hoppner, R.A., *Portrait of a Lady in low white muslin dress*, 29½ in. by 24½ in., £1,102 10s.; W. Dobson, *Portrait of Charles II. when a Youth*, 62 in. by 42 in., £157 10s.; W. Hogarth, *The Western Family*, a group of six figures, signed and dated 1733, 28½ in. by 33 in., £3,780; J. S. Copley, R.A., *Lord Western and his Brother Shirley*, 48½ in. by 61 in., £892 10s.; and Benjamin Wilson, *The Callis Family*, 28½ in. by 33½ in., £483. In the same collection a picture by M. Hondedeoeter, entitled *The Combat*, 54 in. by 66 in., realised £1,050.

The rest of the pictures sold belonged chiefly to owners whose names were not divulged. Among the exceptions was Romney's full-length portrait of *Anne Lady de la Pole*, 94 in. by 58 in., already mentioned. This was the property of Sir Frederick Arundel de la Pole, to whose family it has belonged ever since the artist painted it in 1786. The first bid for it was twenty thousand guineas, and the offers rapidly advanced until it was knocked down for £41,370. Though this is by far the largest amount ever attained for a work by this artist at public auction, examples by him have changed hands privately

On June 20th Messrs. Christie dispersed an accumulation of pictures, the bulk of which was derived from the collections of the late Colonel R. Spencer Hall, A. F. Walter, Esq., deceased, Sir William and Lady F. A. J. Hutt, and the late Rev. R. L. Dashwood. The first-named collection largely consisted of works by early Dutch masters, which included the following : Adrian van Oort, *The Interior of a Room*, 6 ft. 8 in. by 9 ft. 7 in., £462; J. van Ruysdael, *The Castle of Bentheim*, 6 ft. 6 in. by 9 ft. 6 in., £462; G. I. de Keyser, *The Letter-Writer*, 22 in. by 17 in., £924. Belonging to the same owner were the portraits by Sir William Beechey, R.A., of *Mrs. Hall, of Cofted Hall, Tottenham*, and her

One mentions the canvas of the lady first, because whilst

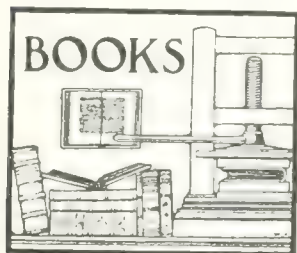
not less than £1,071. The three pictures which belonged to the late Rev. R. L. Dashwood were all by George Morland, and comprised *A Coast Scene*, signed and dated 1790, 35 in. by 49 in., £1,260; *A Landscape*, 33 in. by 42 in., £1,155; and *An Old White Horse, lying on the ground*, £504. In the same sale, though not the same property, were included also the artist's pictures, *African Hospitality*, 33½ in. by 47 in., and *The Slave Trade*, 33 in. by 47 in., both well known by J. R. Smith's engravings, which realised £525 and £304 10s. respectively. The only other English pictures sold which call for mention were:—T. Gainsborough, R.A., *The Watering Place*, 49 in. by 39 in., £1,176; P. Nasmyth, *A Landscape*, 15½ in. by 19½ in., £546; and Sir David Wilkie's *Card Players*, on panel, 21 in. by 29½ in., engraved by C. G. Lewis, which belonged to the late A. F. Walters, Esq.—it brought £504. The same collection included: J. van Goyen, *The Mouth of a River*, signed with initials and dated 1655, 31 in. by 41 in., £907 10s.; M. Hondcoeter, *Poultry*—a cock defending a hen and chickens from a turkey—39 in. by 34½ in., £441—the picture brought £273 at the Albert Levy sale in 1876; A. L. and M. Le Nain, *The Astronomers*, 20½ in. by 25½ in., £525; J. van Ruysdael, *A Landscape with a Waterfall*, 39½ in. by 34 in., £840, against £204 15s. in 1861; Jan Steen, *Backgammon Players*, on panel, 15½ in. by 18½ in., £1,071; and Ph. Wouvermans, *The Door of a Cabaret*, signed with initials, on panel, 19 in. by 17 in., £840. Among the other foreign works belonging to anonymous owners were:—J. van Goyen, *A View near Haarlem*, 41 in. by 56 in., £315; Judith Leyster, *A Boy with a Cat*, 29½ in. by 24½ in., and *Musicians*, 25½ in. by 18½ in., £367 10s.; J. Patinir, *A Rocky Landscape near the Coast, with the Martyrdom of St. Catherine*, on panel, 14½ in. by 19 in., £304 10s.; and J. Luttichuys, *Portrait of a Gentleman*, 49 in. by 39 in., £609. The high price of £3,255 realised by *The Meeting of Isaac and Rebecca*, 56 in. by 70 in., was hardly warranted if the catalogue attribution of the work to Bernhard Fabritius is correct, but some shrewd critics were of opinion that the name of his master, Rembrandt, might be substituted. The highest price of the sale was obtained for a *Portrait of a Lady*, by Frans Hals, on panel, only 11 in. by 8 in., which realised £5,985.

By a curious coincidence, on the same afternoon that a work by Hals appeared at Messrs. Christie's, another and larger example of the same master was sold at Messrs. Sotheby's; this was a half-length *Portrait of a Gentleman*, full face, in black dress, wearing a hat, 29½ in. by 24½ in., belonging to Lord Glanusk, which, after a spirited competition, fell to a bid of £9,000. At the same sale, which chiefly consisted of engravings, which will be noticed in their proper place, *A Portrait of George Maholm, of Burnfoot, Langholme, Dumfriesshire*, by Sir Henry Raeburn, belonging to Lady Wilson, brought £300; a *Study of the Head of Edmund Kean*, 31½ in. by 26½ in., by G. Chint, A.R.A., the property of the same owner, £300; and two drawings in pen and wash, by Rembrandt, belonging to Colonel Wilson, a *Sketch, half-length Portrait of a Gentleman of about*

... 5 in. by 5 in., and *Peasants at a Feast*, 17 in. by 14 in., and £145 respectively.

While the will of the late Sir John E. A. Murray Scott, Bart., was forming the subject of a trial in the law courts, the pictorial contents of his residence, 5, Connaught Place, were being sold by Messrs. Christie's. The sale took place on June 17th. The collection may be described as an echo of the one at Hertford House, with a few modern pictures in addition, French paintings of the 17th and 18th centuries forming its most important, if not its largest, constituent. The highest price was attained for *A Fête Champêtre*, 17½ in. by 21½ in., by A. Watteau, which realised £6,510. Other of the more important works included the following: F. Boucher, *Les Blanchisseuses*, 22½ in. by 18½ in., £1,207 10s.; and *A Shepherdess conversing with a Girl*, 29 in. by 42 in., £1,680; C. A. Coypel, *The Pet Parrot*, oval, 31½ in. by 17 in., £415; F. H. Drouais, *Portrait of a Lady*, 17 in. by 13 in., £300; C. Van Loo, *Music, Literature, and War*, a set of three ovals, each 26½ in. by 21 in., £840; J. M. Nattier, *Portrait of a Lady*, 17 in. by 13 in., £300; J. B. Pater, *A Fête Champêtre*, £2,415; J. Raoux, *La Femme au Chat*, 31½ in. by 24½ in., £367 10s.; N. Diaz, 1851, *Three Nymphs, with Cupids, by a River*, on panel, 17 in. by 14 in., £170; J. B. Pater, *A Lady*, 17 in. by 13 in., signed and dated 1773, on panel, 30 in. by 33½ in., £693; and Sir Thomas Lawrence, P.R.A., *Portrait of Francis Charles Seymour, third Marquis of Hertford*, K.G., 50 in. by 39½ in., engraved by W. Holl, 1833, £399. Two drawings by R. P. Bonington, *The Doge's Palace, Venice, from the Piazzetta*, 7½ in. by 9½ in., and *A Landscape with Peasants returning from Market, Sunset*, 6 in. by 8 in., brought £420 and £168 respectively.

THE sale of the third portion of the Huth collection—comprising the 1,344 items catalogued under the letters



E, F, G and H—realised £38,692 17s. 6d., which, added to the amounts for the portions already sold, brings the total, up to the present, to £112,783 11s. 6d.

The sale no longer attracts the interest of the general public.

During the nine days it was in progress, June 2nd to 6th and 9th to 12th, Messrs. Sotheby's rooms were hardly more crowded than on an ordinary occasion, the audience being practically confined to experts and bibliophiles. To pick out the specially interesting items from such an array of high-priced books is a difficult task, for an unique—or nearly unique—copy of a little-known work will often command a far higher price than a first edition of a popular classic, yet its appeal is only to the very few. Goldsmith's *Wear of Wakefield* is known wherever the English language is spoken; at the Huth sale a copy of the first edition, 2 vols., sm. 8vo, 1766—with the error of "Wackfield" in the title marking it to

be one of the first issue—cf. ex. by Riviere, brought £91; and A. A. Renouard's own copy of the French translation, printed for himself 1800, 8vo, printed on vellum, with six original drawings and engravings inserted, mor. pln., £71; whereas a first edition of the *Threnodia Augustalis*, an elegy on the death of the *Princess Dowager of Wales*—written by the poet for recital with music at the Great Room at Soho Square, kept by Mrs. Cornely—20 pp. 4to, 1772, cf. ex., brought £300. This poem, which its author modestly called a compilation, is so little known that it has escaped inclusion in most of the editions of Goldsmith's collected works. Robert Herrick's *Hesperides*, 1st ed., 8vo, 1648, with the frontispiece by W. Marshall, and with the "Noble Numbers" with separate title dated 1647, old English mor., g.e., brought £150. This copy had successively belonged to Dr. Farmer Bindley and Daniel. Robert Green's *Groats-Worth of Wit, bought with a Million of Repentaunce*, is now chiefly remembered because it contains the famous reference to Shakespeare as "an up-start crow beautified with our feathers." A copy of the rare second edition of this work of which only another copy is known—black letter, sm. 4to, 1596, rus., realised £220. Other volumes by him included *Euphues, his Censure to Philantus*, black letter, sm. 4to, 1587, mor., g.e., £200—the only other known copy of this, the first edition of the book, is in the British Museum; *A Notable Discovery of Coosenage*, sm. 4to, 1592, mor. ex., g.e., £150; *The Second Part of Connie Catching*, black letter, with six cuts, sm. 4to, 1st ed., 1591—the only copy known—£200; and *A Pleasant Conceyted Comedie of George a Green, the Pinner of Wakefield*, sm. 4to, 1599—the only edition known—hf. mor., £120. A copy of the 1st edition of *John Evelyn's Diary*, 4to, 1818, rus. ex., g.e., which brought £106, owed most of its value to the extra illustrations which had extended it from 2 vols. to 8. A copy of the rare and only edition of the comedy of *Everie Woman in her Humour*, sm. 4to, printed by E. A. for Thomas Archer, 1609, hf. mor., brought £88; John Fletcher's *The Two Noble Kinsmen*—which bears Shakespeare's name as joint author on the title-page, and which it is generally supposed he partly wrote—sm. 4to, 1st ed., 1634, mor. ex., g.e., £47; and the same author's *Woman Hater*, sm. 4to, uncut, 1st ed., 1607, new vel., £54. The first edition of Foxe's *Book of Martyrs*, with woodcuts, folio, 1563—slightly repaired in places, but otherwise a fine copy—realised £180. George Gascoigne, who assisted in the entertainment of Queen Elizabeth, was represented by most of his works; of these, *A Hundreth sundrie Flowers bound up in one Small Posie*, sm. 4to, 1st ed., 1573, mor. ex., g.e., by Bedford, realised £150; *The Posies*, corrected and augmented by the author, and *The Steele Glas*, 1st ed., 1576, bound together, sm. 4to, mor., g.e., £80; and *The Whole Works, etc.*, sm. 4to, 1587, £70. Stephen Gosson, who wrote poetry and plays until, moved by a sermon during the plague of 1577, he joined the Church, and spent the rest of his life in writing and speaking against them, evoked Sir Philip Sidney's *Apologie for Poetry* by his *The Schoole of Abuse, Contayning a Pleasant*

Upstart Newfangled Gentle-women, sm. 4to, 1595, mor. ex., by F. Bedford, sold for £175. The same number of copies are recorded of the first edition of Patrick Hannay's *The Nightingale Sheretine and Mariana*, sm. 8vo, 1622, one of which fetched £95. The first issue of the first edition of *The Temple*, by George Herbert, is even scarcer, only two copies being known, of which that belonging to Mr. Huth, cr. 8vo, Cambridge, 1631, mor., g.e., fell to a bid of £28. It differs from the later copies in omitting the words "late Oratour," etc., after the author's name, the different wording of the imprint, and in being dated 1633. Other costly English books included Heywood's *The Rape of Lucrece*, sm. 4to, 1st ed., 1608, mor. ex., g.e., by F. Bedford, £90; Chapman's translation of Homer's *Butrachomyomachia*, sm. fo., 1st ed., 1613, mor., g.e., by F. Bedford, £70; and a collection of 230 proofs of Hogarth's works, including many variations of different plates, in 3 imp. fol. vols., mor., £100.

In Americana there were many important items. A number of years ago the British Museum authorities declined to purchase a copy of Benjamin Franklin's pamphlet, *A Dissertation on Liberty and Necessity, Pleasure and Pain*, for a few shillings. It was one of the original editions of 100 which the author tried to re-collect and destroy, with almost complete success. This identical copy, 8vo, printed in 1725, hf. calf, now fetched £1,005. Only two other copies are known, one of which was discovered, since the sale, in the British Museum, bound up with a number of other pamphlets. Another item which attained the dignity of four figures was Thomas Gordon's *Letters and True Report of the Proceedings and Debates of the Representatives of the People of Great Britain in the House of Commons*, London, 1788, of which only five copies are known. Mr. Huth's copy, mor., g.e., by Riviere, brought £1,290. G. Mourt's *Journal de la Colonie de la Plimouth en Nouvelle Angleterre*, sm. 4to, orig. ed., 1622, mor. ex., g.e., by W. Bedford, sold for £1,200. *Geographical Description of the New World, or America Islands and Continent*, by Harot's *Merveilleux et Estrange Rapport, toutes fois fidele, des Commoditez qui se trouvent en Virginia*, with

on the Coast of Florida, sm. 4to, 1664, mod. cf., £85; and Henry Hudson's *Decriptio ac delinatio Geographica Provincie Fretis, etc. Arctici, ad Occasum super terras Americanas*, with maps and plates, sm. 4to, 1st ed., Amsterdam, 1612, mor. ex., g.e., £62, and the 2nd ed. of the same work, Amsterdam, 1613, £150.

The illuminated MSS. brought some very high prices. Among the *Books of Hours*, a beautiful French late 15th-century example, thought to have been executed for Philip de Cominges, brought £2,000. It was written on vellum, 230 ll., 7 in. by 5 in., and contained 37 large miniatures, besides a large number of small ones. Another French MS. on vellum, early 15th century, 242 ll., 8 in. by 5½ in., containing 26 large arched miniatures, besides being richly decorated, fetched £1,700; a third, vellum MS., Italo-Franco, late 15th century, 148 ll., 6½ in. by 3½ in., containing 16 large miniatures in camaieu gris, and numerous smaller ones, £1,050. Amongst the other illuminated *Books of Hours* on vellum were the following: -A French late 15th or early 16th century MS., 129 ll., 8½ in. by 5½ in., containing 18 full-page miniatures and 33 small ones, £460; a Dutch late 15th-century MS., 193 ll., 7¼ in. by 5¼ in., with 8 full-page miniatures and many decorative borders, £355; an Italo-Français early 16th-century MS., 104 ll., 5½ in. by 3½ in., with 17 full-page miniatures and 12 smaller ones, etc., £700; a Franco-Flemish late 15th-century MS., 195 ll., 8 in. by 5 in., containing 38 full-page miniatures, 36 smaller ones, etc., £430; another, French late 15th century, 181 ll., 7¼ in. by 5 in., with 12 full-page illuminated paintings, 106 small miniatures of saints, etc., £395; a French late 15th-century MS., 94 ll., 9½ in. by 6½ in., with 34 large miniatures, 12 small ones, etc., £300; a French 15th-century MS., 201 ll., 7½ in. by 4½ in., with 18 large miniatures and 16 miniatures of saints, etc., £360; and a French late 15th-century MS., 117 ll., 5¼ in. by 3½ in., containing 20 large miniatures and nearly 50 small, chiefly executed in camaieu gris, £625.

Among secular MSS., an Italian 15th-century transcript of Horace, ornamented with illuminated initials, etc., sm. fo., mor. ex., g.e., by F. Bedford, sold for £240; and *The Natural History*, by George Hoefnagel—one of the earliest German works on the subject, written on 277 leaves of vellum, and illustrated with highly finished paintings of some thousands of objects, 4 vols., sm. obl. 4to, 16th century, orig. German mor., £640.

Of the foreign printed books, Erasmus's *L'Eloge de la Folie traduit du Latin par M. Guendeville*, with 13 plates after Eisen, by Tardino, large paper, 4to, s.l., 1751, a fine specimen of ornate Derome binding, contemporary French mor., g.e., made £204; *Erklärung der zwölff artickel des cristenlichen ghaubens*, sm. fo., 1485, cf. ex., by F. Bedford, sold for £100; a portion of leaves of *Hertzog Ernstaussfurt*, a rare book, of which the British Museum has no copy, supposed to be printed by Hans Spörer, sm. 4to, 1500, mor. ex., g.e., by F. Bedford, £128; Wolfram von Eschenbach's *Parzifal* and *Tyturell*, folio, Strasburg, 1477, the two poems bound in 1 vol., old French cf. gt., r.e., £250; *Faceux Reveille-Matin* (the title is written in red ink), 16th century, mod. cf.,

contre les Tristes, sm. 8vo, Utrecht, 1654, bound by Roger Payne, old mor., g.e., £22; *Le Conte de la hystoriato*, sm. 4to, Florence, 1519, mor., g.e., by F. Bedford, £220—this edition is chiefly valuable for its containing 12 fine woodcuts; *Le Champion des Dames*, sm. fo., containing numerous woodcuts and some illuminated initials and painted red capitals, c. 1485, mor. ex., g.e., by Trautz-Bauzonnet, £21; *Le Livre des Songes des Rois de France*, an extremely rare woodcut book, with the cuts coloured by a contemporary hand—sm. fo., probably printed at Augsburg about 1485, mod. wooden bds. and cf., £395; *Galenus extra ordinem Classium libri*, two woodcut titles, in 1 vol., folio, Venice, 1541 (a fine example of binding executed for Demetrio Canevari, physician to Pope Urban VIII.), old mor., g.e., £160; an early German volume on Hawking, believed to be unique—*Dise biechlin saget uns in wach den heilich hawkingen*, sm. 4to, Augsburg, 1497, mor., g.e., by F. Bedford, £170; and an early Greek edition of Homer, with the Latin preface, *Bernardus Nerlius Petro Medice Laurentii Filio S.*, dated 1488, and printed by Bartolommeo di Francesco dei Libri, thick fol., mor. ex., an exhibition binding by F. Bedford, £230.

At Messrs. Puttick's on June 26th the first printed version of Tennyson's *Ode to the Duke of Wellington*, 1852, containing numerous alterations and about 37 lines in the poet's autograph, brought £155.

THE sale at Messrs. Christie's on May 27th and 28th of fine porcelain from various collections was productive of some high prices. A Frankenthal group, 7 in. high, commemorative of the termination of the Seven Years' War, and showing Frederick the Great and Count von Daun shaking hands in front of a tent, realised £525. This and a Vienna cabaret, painted with named views on octagonal panels, on pale-yellow ground, 11 pieces, which brought £241 10s., were the property of Captain H. H. Spender-Clay. To the collection of the late Mrs. William Hoey Gatcliff belonged a Dresden white figure of Frederick the Great in classical costume, 17 in. high, £173 5s.; a Höchst group of a youth binding a nymph to a tree, 10½ in. high, £630; a Ludwigsburg group of Diana bathing with an attendant nymph approached by Actæon, 13 in. high, £420; and two Chelsea items, one, a group of "The Music Lesson," representing a youth teaching a girl to play, with figures of sheep and a dog, 16 in. high, modelled by Roubilliac, bringing £609, and the other, a pair representing a shepherd and a shepherdess modelled in the manner of Roubilliac, £294. The highest priced lot was contributed by Lord Lucas, whose Sèvres set of a vase and cover and pair of ewers, painted with pink roses enclosed by gilt laurel wreaths on turquoise ground, and mounted in ormolu, 10½ in. and 10 in. high, brought £1,239, whilst his eventail jardiniere in the same ware, painted with Cupid and various

trophies, by Falot, 1757, 7½ in. high, 7½ in. wide, brought £252. From the same source came an old Worcester dessert service in the exotic bird pattern on scale-blue ground; it consisted of 65 pieces, which realised in the aggregate just over £1,400. Lord Lucas's Chelsea china, though not comprising many pieces, included several of exceptional quality; thus a pair of quatrefoil vases and covers, with four panels round the sides, painted with Watteau subjects and birds in landscape, brought no less than £945; a single square vase, 13 in. high, with beaker neck, the four sides painted with landscapes, figures, etc., realised £241; and a pair of bottles and stoppers, 10 in. high, with turquoise ground, modelled with white and gold drapery festoons in relief, £262 10s. Some choice pieces were also included among those disposed of on account of Captain A. H. Thistlethwayte. A single figure of a shepherdess, 11½ in. high, modelled in the manner of Roubilliac, brought £220 10s.; a pair of a shepherd and shepherdess, 11½ in. high, by Roubilliac, and stamped R., £325 10s.; and a pair of groups of "The Seasons," 10½ in. high, each represented by a girl and youth with appropriate adjuncts in the manner of Roubilliac, £199 10s. In the same collection £157 10s. was realised for a Bow pair of candelabra, 9 in. high, with figures of children emblematic of the Seasons, and £96 12s. for a Bow vase and cover, 12½ in. high, painted with figures and birds; £194 5s. for a set of three Longton Hall vases and covers in emulation of Chelsea, 10 in. high; and £73 10s. for a Battersea enamel tea urn, 21 in. high. A pair of Chinese powdered-blue Mandarin jars and covers, 42 in. high (Kang-He), and a Chinese octagonal vase and cover in *famille verte*, 24½ in. high (also Kang-He), both belonging to the Duke of Marlborough, brought £892 10s. and £304 10s. respectively.

The sales of decorative furniture, porcelain, tapestry, and objets d'art during June would make it a memorable month in auction-room annals even if no collections of pictures or books were included. The greatest sale of the month was that of the collection of the late H. M. W. Oppenheim, Esq., of Bruton Street, which was dispersed by Messrs. Christie, and in the course of five days—June 10th to 12th and 16th and 17th—realised £120,626 7s. 6d. The highest price during the sale was attained by a suite of Louis XV. furniture, consisting of a settee and six fauteuils covered with Beauvais tapestry, depicting hunting and hawking scenes from *Æsop's Fables*, which brought £9,240; a four-leaf screen of the same period, 63 in. high, each panel 22½ in. wide, with the panels painted in oils in the style of Watteau, made £6,825. To the same reign belonged a pair of oblong marqueterie tables, 30½ in. wide by 27½ in. high, on cabriole legs, with tops inlaid in coloured woods, and ormolu mounts, stamped A. Priestier, £2,100; a small upright parqueterie commode, 16½ in. wide by 29½ in. high, with ormolu mounts, stamped Montigny, £630; a small upright commode, 17½ in. wide by 31 in. high, inlaid in marqueterie on tulip-wood ground, with ormolu mounts, £787 10s.; an oval marqueterie table, 24½ in. wide by 28½ in. high, stamped C. Topino, £924; an oblong ditto, 27½ in. wide by 27½ in. high, £630; an

a pair of Louis XV. candelabra, 34 in. high by 20 in. wide, of mahogany and kingwood on satinwood ground, mounted with marble tops, stamped J. Dubois, £1,600; a Louis XV. oblong cabinet, 37 in. wide by 58 in. high, constructed of oak veneered and inlaid with satinwood, mounted with marble top, stamped J. Dubois; and a small marqueterie table, 12 in. wide by 27½ in. high, made of oak veneered with tulip wood and mounted with ormolu, £3,200. A Louis XVI. clock, 17 in. high, and a pair of candelabra, 34 in. high, the latter formed of the bronze figures of three boys holding lilies, in ormolu, above their heads, and the clock consisting of a globe by which is seated a figure of a cupid, brought £2,835. Of the same reign were a pair of cassollettes, 17 in. high, formed of bowls and covers of Sèvres gros-bleu porcelain, mounted in ormolu, £781; a commode, 62 in. high by 36 in. wide, of semi-circular shape, made of oak entirely veneered with mahogany, elaborately mounted in ormolu, and supporting a slab of marble, £2,730; and a small oblong writing table of satinwood, 24 in. wide by 28 in. high, £1,470. A couple of Lambrequins of Beauvais tapestry, decorated with festoons of flowers, baskets of fruit, etc., one with the sides 9 ft. high, and 23 in. high, and the cornice, cut in two, 12 ft. 6 in. wide by 17 in. deep, brought £1,732 10s., and the companion, the sides 10 ft. 6 in. by 2 ft., and the cornice 8 ft. by 24 in., £1,837 10s.

A Louis XVI. clock, 17 in. high, and a pair of candelabra, 28 in. high, the movement of the former, by Berthoud, of Paris, being contained in an ormolu case, on pedestal of same, chased with cupids with figures of nymphs at the sides, and the lights of the candelabra supported by nymphs designed after Falconet, brought £1,102; a Louis XVI. oblong backgammon table, 45½ in. wide by 29½ in. high, made of oak veneered with tulip and kingwood, mounted with ormolu, stamped C. C. Saunier, £1,417 10s.; a Louis XVI. oblong writing table, 31 in. wide by 29 in. high, inlaid with panels of trellis-work on satinwood ground, mounted with ormolu and ormolu mounts, stamped G. Jacob, £2,205; a Louis XV. parqueterie commode, 41 in. wide by 52 in. high, constructed of oak veneered with tulip and kingwood, and mounted with ormolu, £861; a Louis XV. *escritoire-à-toilette*, 26 in. wide by 20½ in. high, inlaid and mounted with ormolu, stamped R.V.L.C., £1,386; a pair of Louis XVI. commodes, 54 in. wide by 36 in. high, constructed of oak, mounted with ormolu, £2,730; and a Louis XV. marqueterie commode, 63 in. wide by 34 in. high, with a serpentine front, mounted with ormolu and stamped Cuiet, £3,360.

Many of the pieces of porcelain realised high prices. A pair of blue bowls and covers, stamped H. B., mounted in ormolu, 19 in. high, brought £5,250; a pair of blue bowls and covers of the same faience and mounting, the latter being Louis XV., 18 in. high, £7,665; a pair of Celadon *jardinières*, with similar mounts, 7½ in. high,

10¼ in. wide, £1,155; a pair of Louis XV. perfume burners of Chinese porcelain and ormolu, £1,201 10s.; a pair of eventail *jardinières* by Vieillard, 1757, 7½ in. high, 7½ in. wide, painted with figures, landscapes, etc., on a gros-bleu ground, £1,260; and a pair of famille-rose Mandarin jars and covers, 52 in. high—Kien-Lung—enamelled with Ho-Ho birds, flowers, etc., £1,102 10s. A Höchst group, 6½ in. high, representing a lady and gentleman seated at a balustrade, made £367 10s.; whilst in the sculpture, a pair of figures of nymphs, 10½ in. and 11 in. high, French 18th-century work, executed in the manner of Falconet, realised £3,675; and a vase, 47½ in. high, by N. Couston, of classical form, £1,312 10s.

The principal item in the Sir John E. A. Murray Scott sale, which took place at Messrs. Christie's on June 24th and the two following days, was a fine set of four panels of Beauvais tapestry, 7 ft. 10½ in. high by 6 ft. 2½ in. wide. Each panel was woven with a pastoral scene, viewed through a foliated arch on a pink ground. After a spirited competition they were knocked down for the huge price of £18,900. So much space has been taken up with the Oppenheim sale that only a few of the more important lots can be given. A French 18th-century bronze figure of Cupid Menacant, 33 in. high, an example of the well-known model by Falconet being one of the figures constituting *Garde-a-vous*—brought £7,350; a Louis XVI. upright cabinet, 62 in. high by 27 in. wide, of oak veneered with kingwood, inlaid with hare, satin and tulip wood and mother-of-pearl, with ormolu mounts, and stamped Dubois, £5,145; eight Louis XVI. *fauteuils*—stamped G. Jacob—covered with Beauvais tapestry, £4,400; a Louis XV. vase of celadon and ormolu, 18½ in. high, £1,837; a pair of Louis XVI. vases and covers, 11½ in. high, of gros-bleu Sèvres porcelain, £1,050; a pair of Louis XVI. candelabra of bronze and ormolu, 41 in. high, designed as bronze groups of Cupid and Psyche after Falconet, £1,207 10s.; a pair of Louis XVI. vases of white marble and ormolu, 16 in. high, £1,050; a Louis XVI. vase of veined yellow marble on an ormolu stand, 14 in. high, £1,102 10s.; a pair of Louis XVI. boat-shaped vases of gros-bleu Sèvres porcelain and ormolu, £2,100; and a Louis XVI. oblong parqueterie table, 23½ in. wide by 15½ in. deep, constructed of oak veneered with light wood, the top finely inlaid, and mounted on ormolu, £2,572 10s.

At Messrs. Eastwood & Holt's rooms (Dunster House, Mincing Lane) an important sale of antique Chinese porcelain was held on June 26th, at which some good prices were realised. The principal items included two powder-blue club-shaped vases, Kang-He, 18 in. high, £200; a Wang-Li cistern, Ming, £25; a Tung green-blue bottle, 8 in. high, £26; a Chun Yao grey-blue Koro, 14 in. high, and a blue vase, Kang He, £28; a bronze bottle, Han, £20; and a pair of jade and coral baskets of flowers, £20.



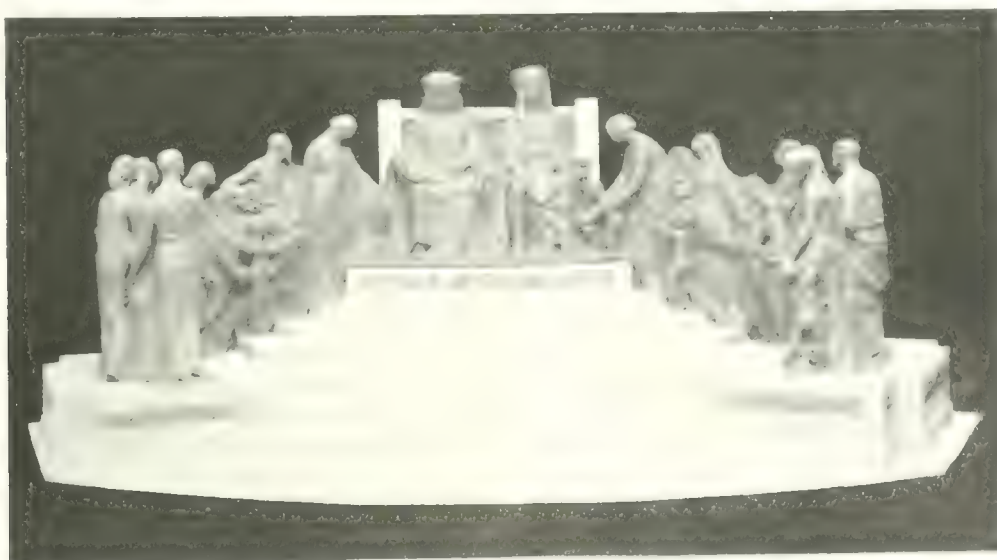
THAT the exhibition of the Royal Society of Portrait Painters (The Grafton Galleries) was exceptionally good

Royal Society of Portrait Painters

at a later as much as to let as it is faction. These attractive present-ments of living men and women represented in only a few instances the best things that their artists were capable of creating. For portraiture, though high art, is not the highest; and fashionable portraiture, at its best, is generally a compromise between the artistic conscience of the painter and the vanity of the sitter. Put it as one likes, the unceasing production of likenesses, without the introduction of other work—a career that falls to the lot of many fashionable painters—must atrophy the most warm-blooded imagination. Most painters intensely dislike this restriction of their talents to a single class of work, and it is only the lust of the less discriminating art patrons for their own portraits and their comparative neglect of other phases of art that forces the painters into this single groove. The present wealth of fine portraiture and the comparative poverty of other forms of figure painting cannot be looked upon with satisfaction;

it means that portraiture, like a gigantic parasite, is drawing to itself all the nutriment from the parent tree of art, and is leaving it sapless and denuded of vitality.

The works shown in the little octagonal entrance gallery included some of the best in the exhibition. Here hanging side by side with Mr. Maurice Greiffenhagen's *Fra Newberry* was Mr. R. G. Eve's *Denis Neilson-Terry, Esq.*, two pictures which afford a piquant contrast in their methods. The latter, a good piece of character rendering, was set down with refinement in an atmospheric environment. Mr. Greiffenhagen's picture, on the other hand, was hard and aggressive, standing boldly out of the canvas instead of retiring into it. These are infringements of orthodox rules which a student would know how to avoid. Mr. Greiffenhagen, however, showed a touch of that genius which is above the ordinary restrictions by making his picture the better for the infringements. He showed *Fra Newberry* ruddy visaged, in a top hat and black coat, backed by a street of houses, walking forwards out of the picture. The figure was set down with immense vitality in the strongest of pigments, and with the most vigorous of brushwork.



SCULPTURE BY THE LONDON SOCIETY OF PORTRAIT PAINTERS

There was a certain wealth of colour in the work, and the strength of the brushwork appeared on each close record with the vigorous personality of the subject, that one felt that the latter could not have been more aptly and fully expressed. A minor fault was that the many white squares of the casement windows on the right interfered with the simplicity of the composition. Mr. John S. Sargent's portrait of *Sir Hugh Lane* is not a recent work, and one missed in it something of the force and directness which inspires the artist's recent productions; nevertheless, in its unforced ease of execution and the sense of completeness which it instilled, it remained one of the best works in the exhibition. Ranking with it was Mr. John Linn's canvas of *Mrs. de Willeh*, a delicate harmony in grey and silver, whilst equal refinement and an even greater decorative feeling, though not the same power of characterisation, was shown in Professor G. Sauer's presentment of *Mrs. Penelope Wheeler*. Whilst Mr. Lavery's canvas was first of all a portrait, that of the Professor made its primary appeal as a colour arrangement. Sir Hubert von Herkomer's *Thomas H. Lawson, Esq.*, little more than a monochrome, gripped the personality of the sitter with compelling conviction. Mr. F. Markham Skipwith was happy in his dainty full-length *Portrait Study*, and Mr. Fiddes Watts produced a pleasant and manly portrait of *David, son of Lord and Lady Glenconner*. Somewhat reminiscent of the artist's portrait of Mr. Gladstone was Mr. J. McLure Hamilton's rendering of *Sir Archibald Geikie, K.C.B.*, but hardly set down with such certainty. In the large gallery a principal centre was occupied by the *Portrait Group* of Mr. George Harcourt, in which the figures—a lady and two children—were well and naturally composed. The introduction of an opening in the left of the background which revealed a vista of boarded floor extending almost as far as the eye could reach, and crossed in the centre by a flood of light emanating from an open door, was, however, a mistake. The spectator's glance was irresistibly attracted to it from the figures, and wandered away. On the opposite side of the room Mr. W. Orpen had set Sir John Anderson's gorgeously attired figure on a background of almost dead black. This expedient had enabled the artist to put into tone the rich blue mantle of the subject, and Sir John wore a Grand Commander of the Order of St. Michael and St. George, and the numerous stars, chains, and ribbons which completed his court dress. Mr. Orpen had been happy, too, in so characterising the strength and dignity of his sitter that he dominated his rich costume; but the picture did not seem complete, the background merely framing the figure, and not forming part of the work. Near by hung Mr. G. Spencer Watson's portrait of *Miss Gardiner*, a daring and effective piece of coloration, Mr. Hugh de Lacy's portrait of *Miss de Lacy*, and Mr. Harold Speed's *Shop Girl*, to which the same adjectives might be applied. The work, however, was not on the same plane as the others. On an altogether higher plane was the same artist's *Miss Stella Patrick Campbell*, a beautiful harmony in silvery greys and blues, focussed by the more strident note of blue

in the subject's hat. The work was a piece of fine phrasing—a fascinating personality adequately expressed, and according to the best rules of painting. An inspiration derived from French eighteenth-century art was suggested in Mr. S. Melton Fisher's *Miss Winifred Lyster*. There was the sane adequacy of brushwork and completeness of *ensemble*, and with them a naturalness of outlook and unaffectedness that was wholly English. Mr. Arthur Hacker's *Phyllis*, a simply posed figure of a girl in white scarf and black dress, was a thoroughly scholarly work, cleverly lighted, well drawn, and invested with considerable charm. Among other pictures which ought not to be passed over were Mr. J. J. Shannon's portrait of *Mrs. J. J. Shannon*; Mr. John Bowie's characteristic likeness of *The late Sir George Reid*; Mr. Hugh G. Riviere's triple presentment of *Miss Jean Sterling Macinlay* in the guises of burlesque, tragedy, and comedy; and Mr. Mouat Loudan's gracefully posed likeness of *Mrs. Van der Meer*.

THE foreword to the catalogue of the fifteenth exhibition of the Pastel Society—held at the galleries of the Royal Institute of Painters (Piccadilly)—was occupied with a note concerning the permanence of pastel. There exists a general impression among the public that this is a fleeting medium, whereas, in many respects, it is more enduring than either oil or water-colour. Its colours do not darken with time or fade in sunlight; it is not susceptible to variations of temperature, and, if properly laid on the paper, should not be affected by a considerable amount of rough usage. It is regrettable that art patrons do not avail themselves of the services of pastel artists to a larger extent, for while most of the works executed in this medium a century or more ago still retain their brilliance of colour, crispness of touch, and fine surface-bloom undimmed, the majority of contemporary oil pictures show the deteriorations of time very visibly. The exhibition itself showed an improvement on its immediate predecessors. Though a large proportion of the exhibits were over-laboured, there was greater evidence of the lightness of touch and facility of handling which constitute the most essential charms of pastel art. Specially noteworthy for these characteristics were the series of studies contributed by Mr. J. McLure Hamilton. So daintily and with such nice precision of touch and economy of means were these set down, that it was to be regretted that the artist did not make finished pictures of them by completing the conceptions, instead of leaving them only beautiful sketches of drapery and limbs perfectly recorded, but never of the whole figure. In contrast to this work, two of the examples of Mr. St. George Hare appeared to be so highly wrought that most of the detail must have been eliminated. His *Pedest*, however, though carried to full completion, was more free in its handling, and an excellent piece of work, good in colour, arrangement, and power of characterisation. Mr. R. Gwelo Goodman was pleasantly varied in his half-dozen examples, of which the most important was the effective *Winter Scene in Westmoreland*; whilst



HILLS OF ASOLO. OFFICIAL EXHIBITION BY J. W. FAWCETT.

equally happy in its composition, and more unaffectedly true to nature, was the scene *On Lough Allen*. Mr. MacIver Grierson's *Donald's not here* was a well-drawn and well-coloured rendering of a pretty female figure, marred, however, by a sacrifice of truth to sentiment, for while the figure was set in a daylight environment, the artist had introduced a looking-glass reflecting a number of dancers in a candle-illuminated ball-room. The *Snow in January*, by Miss Mary E. Butler, is a somewhat crudely executed, reproduced the feeling and atmosphere of a winter's day with remarkable verisimilitude. Bright colour and facile handling were shown in Mrs. J. H. J. While's *Basque Scenes* and in Mr. Terrick Williams's *St. Ives*. Mr. Edward Chappell was more convincing in some of his smaller themes than in his *August*, good as the latter undoubtedly was in colour and atmosphere, and the nude studies of Mr. W. Lee Hankey and Mr. W. G. von Glehn were fine examples of well-considered line.

THE Summer Exhibition at the Goupil Gallery (Messrs. William Marchant & Co.) has about it that atmosphere of serenity and repose which is usually associated with a display of Old Masters. Something of this may be attributed to good hanging; more to the high standard of the works included. They are generally marked by that feeling of perfect accomplishment which distinguishes first-class art from second class; for in the latter striving is always more visible than attainment. The exhibition is not wholly confined to the works of the living, the examples of retrospective art going as far back as the period of William Etty, R.A., whose *Diana* showed his full mastery over glowing colour with something more than his usual refinement and grace. Mr. James Pryde's

Dogana, Venice, a study of dark columns standing out against a slate-grey sky, has little attractiveness of subject to commend it, whilst the coloration is sombre, but by sheer quality of paint he makes it interesting and compelling. *An Idyll*, by Mr. Augustus E. John, betrays none of his later-day heresies, and so introduces no disturbing element to interfere with one's enjoyment of its fine composition and the forceful ease of its brushwork. Mr. William Orpen in his *Chinese Goddess* gives an arrangement of grey, blue and silver; Mr. Frank Brangwyn shows his mastery over bright coloration in *The Waterfall*. *Each of these works of art* is an admirable representative of Mr. Sargent's work of a few years back. Whistler's work used to be stigmatised by his opponents as "Velasquez and water," and this description would aptly apply to Mr. William Nicholson's *Ginny as Infanta*; but the water he uses has a refining quality which dilutes the masculine strength of Velasquez with the feminine quality of delicacy. Mr. Nicholson has not sought to emulate the Spanish master, but has used a theme of his to deck with his own trappings, and so, instead of being convinced by the decisive power of a second Velasquez, we are charmed by an arrangement in delicate greens and lilacs, foiled by a deep crimson feather in the little girl's hat, and set off by a dark background. An important example by Mr. P. Wilson Steer seemed a little empty and wanting in colour, but the work would have gained by the absence of its immediate companions, and the effect of space and distance was admirably achieved. Amongst the other attractions to a most interesting exhibition were characteristic examples by Charles Sims, Henri Le Sidaner, J. Buxton Knight, E. Boudin, Leon Lhermitte, and other artists, both living and dead.

Bonington and Cotman being contemporaries, the only characteristic both men had in common was that neither attained the full development of his talents. The reasons for this were vastly dissimilar. Bonington, overweighted with the burden of too numerous commissions, came to a premature death when his genius was only beginning to flower; whilst Cotman's genius was starved for want of patrons intelligent enough to appreciate its greatness. The work of the two painters was curiously unlike, for though they flourished in the same period—Cotman was born twenty years earlier and lived fourteen years later than Bonington—a gulf of a hundred years separated their respective outlooks. Bonington's art is an epitome of everything that had gone before his time; that of Cotman a far more original painter—thrust forward into futurity, and now takes its natural place among that of modern impressionists. At Mr. W. B. Paterson's gallery 15, Old Bond Street, W., the loan collection of pictures and drawings by the two artists formed an admirable basis for the study of their methods and outlook. Space forbids the mention of any of the individual works, for there were too many of fine quality included to permit one or two to be singled out for special mention. The examples by Bonington showed him to be the more perfect master of craftsmanship, and went far to suggest that if he had survived long enough to have attained the full expression of his powers—he died when he was only twenty-six—he might have more than rivalled Turner in his accomplishment. Those by Cotman were greater in their suggestiveness, whilst the essential modernity of their outlook prove him to have been a man of genius, for to genius alone is given the vitality that survives beyond the age of its possessor.

THE monument to Hubert and John Van Eyck, which has been executed by the Belgian sculptor, M. Georges Verbanck, will be unveiled on The Van Eyck Memorial. It has been erected on a site adjoining the Cathedral of St. Bavo, and in immediate proximity to the chapel containing the famous polyptych of *The Descent from the Cross*, the work of the brothers in 1432. Funds for the memorial have been raised in England as well as Belgium, the Hon. Secretary to the Memorial Fund in this country being Mr. Maurice W.

WHAT promises to be the most interesting display yet held at the Grafton Gallery will be the Exhibition of Spanish Old Masters, to be opened early in October, which will remain on view until the end of January. The committee organizing the exhibition of which the Duke of Wellington is president, and the

those of Mr. Maurice W. Brockwell, the secretary, at the time of writing over 120 characteristic works have already been promised, many of which have not previously been on public view in England. The proceeds of the exhibition—which will be illustrative of the entire range of Spanish painting from its earliest beginnings to the beginning of the nineteenth century—will be proportionately divided between the National Gallery through the National Art Collections Fund and the Sociedad de Amigos del Arte Español.

THE elevation of Sir Alfred East to the status of full academician is a well-deserved honour to an artist who is equally well known abroad as at home. Sir Alfred is President of the Royal Society of British Artists, a Cavaliere of the Order of the Crown of Italy, Associe de la Société National Beaux Arts, France, and an Honorary Member of the Meiji Byutsu Kai, Japan. Many of his pictures are to be found in the leading provincial and American public galleries, whilst he is also represented in the Luxembourg, Paris, the National Gallery of Hungary, and the permanent gallery of the City of Venice. His pictures at the current exhibition of the Royal Academy were described in THE CONNOISSEUR for May.

THE death of Mr. Lawrence Koe on January 8th, 1913, at the early age of 44, robbed English art of one of its most promising exponents. The late deceased painter belonged to a family which has been identified with Brighton for many years; he was educated partly there, and received the first portion of his art training at the Brighton School of Art. It is, therefore, peculiarly fitting that a Memorial Exhibition of his Paintings and Drawings should be held at the local Public Art Galleries. Mr. Koe was one of those artists—unfortunately too numerous in England—whose talents, peculiarly fitted for the creation of high imaginative art, have been forced by the pressure of public demand into the less lofty walks of portraiture. What he was capable of doing is shown in the fine *Venus and Tannhauser*, which, painted in 1896, and after being exhibited at the Royal Academy of the same year, was awarded a gold medal at the Paris Salon of 1897; *Sappho*—painted 1898; and the *Idyll* now in the permanent collection at Brighton. Most of the exhibits, however, are of portraits, to the painting of which Mr. Koe devoted the greater portion of his time; these are good works of their kind, marked by fine colour quality and power of characterisation. The only pity of it is that equally satisfying examples in this phase of art might have been produced by other painters, whilst the fruits of Mr. Koe's rich imagination which might have come into being have perished unbegotten.

DRAWN from a wide range of schools, and representing several centuries in the history of art, the loan exhibition of works by deceased masters, held by Messrs. Waring & Gillow 164-180, Oxford Street, possessed to

Current Art Notes

the full the charms of variety and contrast. The phases of art best represented were those exemplified in the English school at the beginning of the nineteenth century. This was the period of Hoppner and Lawrence, and Constable and Turner. Of the last-named artist there was no example, but Constable was seen at his best in the breezy and forceful *Hampstead Heath*, lent by Mr. Thomas J. Barratt. Lord Darnley's portrait of his grandfather, the fifth earl, when a boy, is perhaps the finest picture of a young lad ever painted by Hoppner:

and a characteristic Hogarth in *The Disembarkation*, the property of Mr. J. F. Whale Ure. The same owner also lent *The Burning of Cupid's Arrows*, an exquisitely rendered colour harmony by Guido Reni. Other foreign examples included an important example by Rubens, *Christ and St. Peter*, the property of Mr. J. F. Whale Ure; Ruysdael, the property of Dr. Theodore Fischer, which was shown last year at Burlington House: a fine group of examples of the Barbizon School, lent by Mr. Kennedy Jones; the richly coloured *Raising of Lazarus*, by



THE ENTANGLEMENT. ORIGINAL BEING IN THE POSSESSION OF MR. J. F. WHALE URE.

Lawrence's portrait of *Lord Darnley*, painted for Sir Robert Peel the year before the artist's death, was a finished and accomplished example of his later manner; whilst the *Bramerton Hills, near Norwich*, revealed James Stark after he had freed himself from the tutorship of Crome and assumed a style of his own. Of the earlier generation Romney was represented by the sterling *Portrait of Miss Mary Rookes-Leeds*, painted about 1770, when he had wholly lost the tightness and hardness of his early manner, and had not yet degenerated into the sketchiness which marks some of his later works: George Morland, by a well-composed and finely coloured picture of *A Shooting Party*, signed and dated 1792, lent by Mr. Kennedy Jones; whilst the important picture of *Mrs. Page and Mrs. Ford reading Falstaff's Love-letters*, lent by Mr. Max Michaelis, marked the full maturity of the art of the Rev. M. W. Peters, R.A. Another interesting work was the portrait group of *The Five Daughters of the 9th Viscount Irwin*, lent by the Hon. E. F. L. Wood, a large and attractive composition by that little-known artist, Benjamin Wilson. Among other English works were *The Cornfield*, a well drawn and highly finished example of James Ward, R.A., lent by Mr. Robert Ross;

Nicholas Poussin, and examples by Nicholas Guy Brenet, Jan David de Heem, Philip de Koninck, and other well-known artists.

THE New Gallery, Edinburgh, bids fair to have a good record. Scarcely a year old as yet, it has already been the scene of quite a number of important exhibitions; and few of these have been more remarkable than the present one, composed of paintings and drawings by Mr. F. C. B. Cadell, a young impressionist who has made astounding progress since his last show in Edinburgh, held some five or six years ago. But highly gifted as he reveals himself to be now, this artist betrays serious limitations withal, and it is only fair to him to try and point these out, indiscriminate eulogy being the poorest and most unjust kind of homage to offer to one who is manifestly an earnest, aspiring worker.

Mr. Cadell is a colourist of great range and invention. It is clear that colour delights him before all else; but, like Monticelli, he is prone to sacrifice too much on behalf of this idol. It is always of moment for a painter

were they tapestries or mosaics, they would command the keenest praise. But then, does one not reasonably and naturally demand from painting, and more especially from painting of the human form, a certain amount of coherence and of truth to life?

Mr. Cadell's failings, however, are amply outweighed by his merits, as witness in particular a half-length portrait with a background of grey, in which the sitter wears a black hat and pink coral earrings, while her jacket is black with a broad white collar, and she has

of colour stands out clearly, yet all are blended into a melodious chord; and the same is eminently true of some of the artist's essays in still-life, notably one whose

from Turner; while turning to his water-colours, here too one finds him an admirable landscape painter. The



MISS WILFRED TAYLOR BY S. MERTON FISHER
PUBLISHED AT THE ROYAL SOCIETY OF LITERARY
GAINES

other hand—who is also exhibiting at Messrs. Doig's—has his own individual way of seeing and of stating things; and if the bulk of his many etchings of buildings have an unfortunate asperity, and are unduly suggestive of architectural designs, a number of his water-colours possess very considerable charm. At times he is signally successful in dealing with episodes in the life of ancient Rome, yet his *tour de force* is *Antony and Cleopatra*, a picture which undoubtedly expresses some sense of the barbaric pomp of an Oriental procession.

But none of the foregoing exhibitions is so interesting as that of Mr. Frank Brangwyn's etchings, held at the Scottish Gallery. As an etcher with the broad point this artist is without peers to-day, and, though his work in this field of action has long been familiar in Scotland, the present assemblage must be of the nature of a revelation to many people. For in Edinburgh, at least, his versatility has never been so fully and aptly illustrated before, while this latest collection of his etchings demonstrates—better, possibly, than any previous one in the North—his skill in conferring a look of distinction on the humblest subjects, and even of bestowing on them an air of imposing stateliness which recalls the finest etchers of the past.

sky is faintly flushed with heliotrope, while beneath this a greenish sea steals listlessly across a beach of mottled yellow, flecked at places with brown and vermilion. In fact, a moment when nature had assumed her most delicate hues has been captured and perpetuated, and the result is infallibly decorative.

Passing to Mr. W. S. MacGeorge's exhibition, held at Messrs. Doig, Wilson & Wheatley's gallery, here likewise one finds a little—if only a little—to admire. He also has been sketching lately in Venice, but the symmetry of the wonderful buildings there does not seem to have appealed to him, and it would appear that, like Mr. Cadell, he has been charmed mainly by the colouring. Occasionally he renders happily the faint tints of dawning or declining day, yet his paint is too often deficient in luminosity, while his output in general lacks a personal accent.

Mr. W. Walcott, on the

Current Art Notes

AT the Dowdeswell Galleries (160, New Bond Street, W.), Mr. Mortimer Menpes was showing a complete series of his dry-points. In most of them the artist was inclined to exaggerate the contrast between his lights and darks, a procedure which, while producing telling effects, did so at the sacrifice of truth. Among the works not marked by this failing, and recorded in interesting and facile line, are *The Great Clock, Rouen*; *The Great Door, Rouen Cathedral*; the clever little *Fête Day, Venice*, and the dainty *Setting the Palette*.

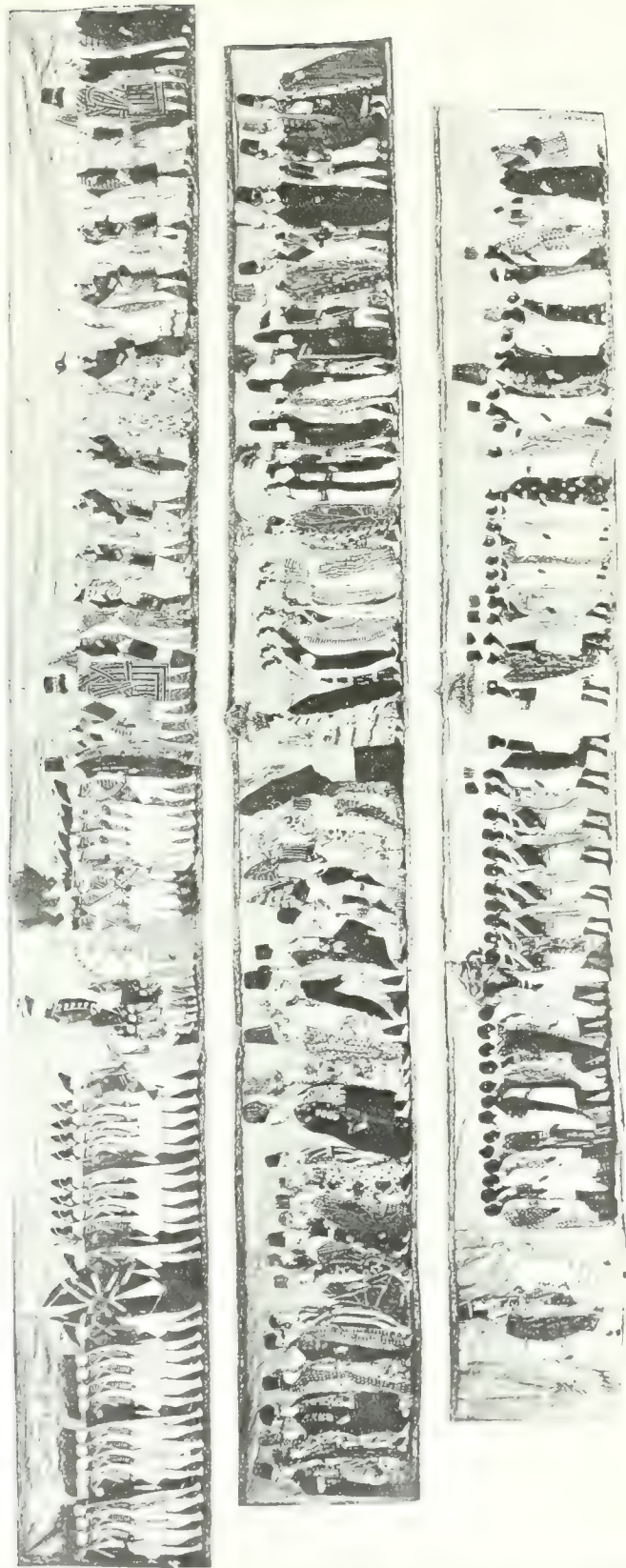
MR. DONALD SHAW MACLAUGHLAN is one of the most satisfying of our living etchers. He has escaped from being mannered, and finds enjoyment in refined and precise line, as well as in full-toned arrangements of light and shade, where line is made subordinate to chiaroscuro. Nor is his repertoire of subjects confined to a single phase of life. He draws landscape as well as figures and architecture, and his observation of the latter never descends to topography. The exhibition of his works at Mr. R. Gutekunst's gallery (10, Grafton Street, W.) showed a wide range of theme and treatment, and a considerable variety of outlook. Among the numerous works which should be noted are the *Fields of Asolo*, filled with detail, yet wholly broad in feeling; *The Entanglement*, with its fine arrangement of line; the weird and powerful *Grimmel*, or the beautiful *Lauterbrunnen*, in which the vastness of the scene is realised with almost incredible success considering the small size of the work.

THE house beautiful should be an even nearer ideal to the householder than the accumulation of beautiful objects to adorn it, for without the realisation of the first the performance of the second is almost useless. As an adjunct of interior decoration artistic tiles—which are becoming more and more a feature of the private residence—are essential, and it is at last beginning to be realised that vividness and evenness of coloration and durability are not the only qualifications needed in this species of faience. Specimens of tiles shown to us by Messrs. Woolliscroft & Son, Ltd. (Hanley, Etruria and Chester-ton) appear to fulfil all artistic and utilitarian requirements of the household. Delightfully broken colour was shown in their Tudor tiles, glazed with slip applied by hand so as to produce a mottled effect; in other forms of tile-ware the colour range appeared practically inexhaustible. A rich variety of effect was achieved by the tiles being executed in both brilliant and dull glazes, the latter kind giving a very rich appearance when massed. One of the most useful productions of the firm is the "Glow Fireplace," a slow-combustion grate placed on the floor level, which, while being very economical in the consumption of coal, is also more adapted to an artistic environment than the modern fireplace.

AT Messrs. Graves' Galleries (6, Pall Mall) an attractive exhibition was held of flower gardens in various lands set down in water-colour by Lady Victoria Manners. The coloration of the work was always pleasing, the artist showing considerable skill in the management and combination of the bright hues of her themes. In the *Spring Gardens, Penshurst Place*, the intense spring greens were realised with great fidelity to nature; the scenes at Haddon gave a sympathetic realisation of the ancient house, the architectural detail of the buildings being adequately suggested without being made over obtrusive. Other drawings showed gardens and scenes about the Mediterranean, the bright coloration of the themes being set down harmoniously and with good tonal quality. In the adjoining rooms were shown a number of modern water-colours, by various artists, widely varied in style and treatment. Among the works calling for special mention was a tenderly realised transcript of beech trees by James T. Watts, entitled *Autumn by the River*, painted with pre-Raphaelite fidelity to nature and showing much charm of colour in the contrast of the russet foliage with the silvery tree trunks. Other good examples were contributed by Baragwanath King, A. J. Warne Browne, Tatton Winter, W. Russell Flint and H. Franks Waring.

AT Messrs. Ward's Galleries (101, New Bond Street) there was gathered together a most interesting display of Early English water-colours, which included many sterling examples. A picture of *Gloucester Cathedral*, by P. de Wint, with its grey tower rising above the red-tiled roofs of some houses, and a gateway in the foreground, was a fine example of rich sedateness of colour. Thomas Girtin was well represented, as were also David Cox, Callow, Samuel Austen, Wheatley, and many others. An item of special interest was the pair of original sketches by James Ward for *Summer* and *Winter*. The subjects were engraved by his brother, whose fine plates of them are among the scarcest of his engravings. These were signed James Ward, R.A.—something of an anachronism, for he did not attain academic rank until long after the drawings were produced; but many of the painter's works are similarly treated, it being his custom in later years to sign all his own productions which he came across, never omitting the "R.A." after his name.

THE celebrated Burke service, perhaps the *clou* of the Trapnell collection, which was illustrated in the July number of *THE CONNOISSEUR*, is not to leave the country, as was generally feared, it having been purchased by Messrs. Stoner & Evans, of King Street, St. James's. Her Majesty the Queen, when she recently visited the establishment of this firm, expressed her pleasure when she was informed that the service would be retained in England.



GEORGIAN ART OF THE WORK

SOME interesting and unique specimens of Georgian needlework have lately come to light, and are illustrated on the opposite page. They are believed to represent the procession on the marriage of George III., and were made towards the end of the eighteenth or the beginning of the nineteenth century by a court tailor named de Verigy. They contain altogether 171 figures, all the costumes being exact reproductions of the costumes then fashionable, and made from the pieces left over in making the actual court dresses. Several hundred different kinds of silks, satins, velvets, muslins, and other materials, many of them of very beautiful and curious patterns, were used in the costumes, and they are particularly interesting for the light they throw upon the taste of the period.

The work was originally purchased from the maker early in the nineteenth century, by a Mr. John Gilbert, of Clough Hall, Staffordshire, and has remained in his family since then, and now belongs to his descendant, Mr. G. W. Booth, of New Town Court, Orpington, Kent.

The total length of the work is about 38 ft., and it

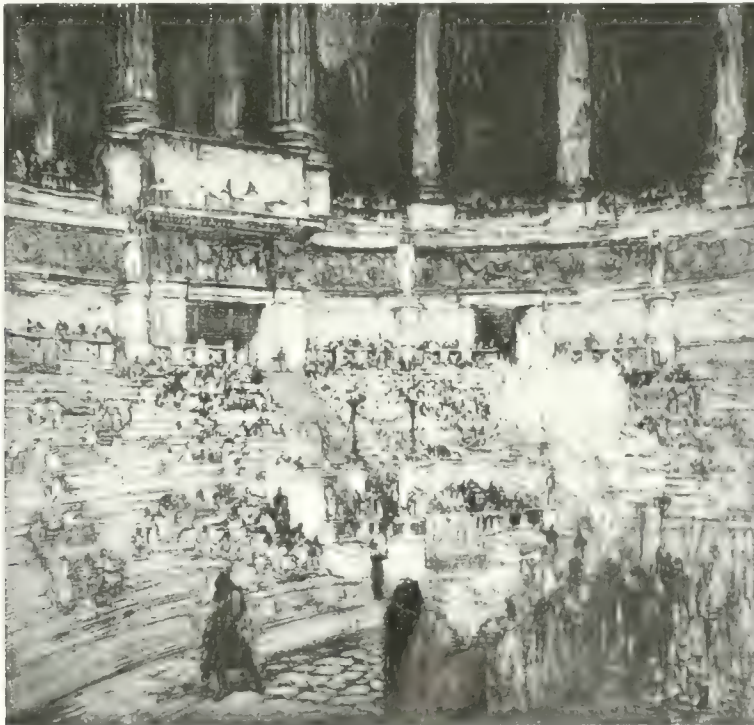
consists of three large pieces and one small piece, all about 19 in. wide. The largest piece is about 13 ft. 6 in. in length, and represents King George III. surrounded by his sons and their wives—the king and his sons all wearing the Garter. Behind the king and his family are yeomen of the guard, courtiers, a judge, a clergyman, and a Persian or Turkish attaché, and behind them on the left appear a company of grenadiers headed by their colonel on horseback, and the regimental band, including four negroes, playing cymbals.

In the centrepiece is seen Queen Charlotte receiving Persian or Turkish ambassadors and their retinues. The queen is crowned under a canopy and attended by her ladies-in-waiting.

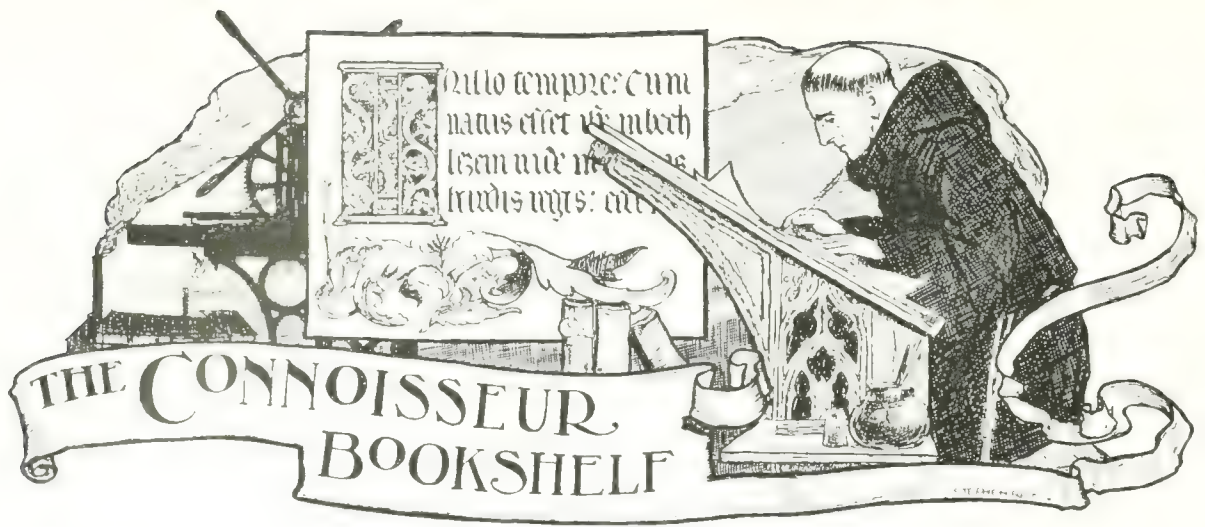
In the lower piece is shown an African king and his queen, with attendants and bodyguard. The bodyguard are armed with gold bows and arrows, and the attendants carry a red flag showing a gold crown and a black cross.

Queen Anne Table

THE Queen Anne table referred to on page 188 of the July number is of English walnut, and not mahogany, as mentioned in the note.



A TRAGEDY BY SOPHOCLES IN THE DAYS OF HAYDN. FROM THE SETTING BY W. MOORE.
BY PERMISSION OF H. W. DICKENS, LTD., LONDON.



Mr. Edward Thomas has written a book on the Icknield Way, and though he takes pains to tell us that his object has been to write a book, rather than explain the Icknield Way, an excursion into the country with Mr. Thomas, no matter what the excuse, must always be a pleasant experience.

Ten days are taken to cover the whole length of the track-way, and Mr. Thomas is able to travel the distance in so short a time by keeping strictly to the modern highway. Ten weeks, or ten months, would not be too long for the discovery of all the signs of ancient travel that may still exist in the course of the Icknield Way.

In origin this oldest of travel ways was a broad green strip following the watershed between the little eastern rivers and the basins of the Thames and the Ouse. As villages multiplied, and land was enclosed, the broad tram became gradually narrowed to the metalled highways, giving rise to much dispute as to which was the correct path, though all have pretty equal claims to lie along the track-way.

Following the western border of the watershed are a series of hills and valleys. Abingdon, Boxley Hill, Totternhoe Castle, Ravensbury Camp, the Vandlebury Entrenchments, and others, form a remarkable line of fortifications, which may have served as night shelters for travellers, and as defences against marauders from the fens and marshes. There are indications that a second chain of earthworks extended along the eastern border or highest line of the watershed. Four great ditches—the Brent Ditch, Pampisford; the Fleam Dyke and Devil's Ditch, near Newmarket; and the Black Ditch at Kentford—stretch transversely across the watershed and defend the line of the Icknield Way. These ditches are not, however, continuous, and do not be found on either side of Mr. Thomas's ten days' walking tour. No one could more agreeably discourse of them if some day he would treat the lore of the Icknield Way as of more importance than making a book.

MR. W. G. RAWLINSON has long been known as a repository of practically all the knowledge concerning

"The Engraved
Work of J. M. W.
Turner," by
W. G. Rawlinson
Vol. II.
(Macmillan & Co.
20s. net)

Macmillan & Co. The connoisseurs and dealers who habitually handled Turner prints have nearly all passed away, whilst the trend of fashion, which has diverted the attention of collectors from line plates to mezzotints, has prevented any successors arising to replace them. The plates after Turner are not, of course, engraved in the line manner. The series of the *Liber Studiorum* offer a notable exception. There were many other examples wrought in mezzotint during the artist's lifetime, and in the present day such of his pictures as have been reproduced by contemporary engravers—Sir Frank Short, in particular—have been practically all translated into the last-named medium; yet it would not be too much to say that, in the line plates, some of the most characteristic and unique qualities of Turner's work have been reproduced with a completeness that could be attained in no other style. So far as Mr. Rawlinson's works are concerned, different degrees of success attained in the two methods are immaterial, for he has given us a full *catalogue raisonné* of all the reproductions—whether in aquatint, mezzotint, line, lithography, or chromolithography—made after Turner during his lifetime or in the years immediately subsequent to his death. The first of his labours was the chronicling of the *Liber Studiorum* plates and their different states, the volume containing it first appearing so long ago as 1878, and being republished four or five years ago. His second Turner book, of which the second and final volume has now been issued, contains a record of all the Turner reproductions outside the *Liber Studiorum*, about 840 works in all, and may be described as the most important work concerning the record of English engraving which has been issued since the publication, thirty years ago, of John Chaloner

The Connoisseur Bookshelf

Smith's *British Mezzotint Portraits*. The first volume dealt with the line engravings on copper after Turner issued between 1794 and 1839; the present one adds the record of the line engravings on steel, mezzotints, plain and coloured aquatints, lithographs, and chromo-lithographs. It has been compiled thoroughly and exhaustively, the details of the states of the plates being clearly noted, many plates which are beyond the ken of the ordinary Turner amateur brought to light, and several productions, incorrectly purporting to be after Turner, restored to their proper authors. The labour which this compilation has entailed must have been somewhat stupendous, as there are practically no private collections of Turner plates in existence, and no books of reference on the subject. The neglect of connoisseurs to pay adequate attention to the reproductions after the greatest master of English landscape art is the more astonishing when it is reflected that the majority of the plates engraved after him during his lifetime were engraved under his personal supervision, and by engravers whom he had practically trained to translate his work. In some instances the drawings from which they were taken were mere suggestions, and though the conceptions were carried to full completion by the hand of the engraver, it was really working wholly as the vehicle of Turner's mind. To see how magical was the influence of Turner's personality one has only to compare the plates which his engravers produced from his works to those which they made after other contemporary artists. The finest of the latter appear commonplace and uninteresting compared with the former, which, taking them all in all, may be considered as the finest series of translations from landscape painting which have been produced.

It is a curious circumstance that the discoveries made by Professor Flinders Petrie in Egypt have given us

"The Hawara Portfolio: Paintings of the Roman Age" Found by W. M. Flinders Petrie (School of Archæology in Egypt and Bernard Quaritch £2 10s. net)

nearly all the direct knowledge we possess concerning classical portrait painting; his excavations at Hawara, forty miles south of Cairo, having resulted in bringing to light, among other things, a large number of Roman portraits painted in coloured wax, and dating back about seventeen centuries. These relics are the outcome of the adaptation by the Roman conquerors of Egypt of the local Egyptian customs concerning

the perpetuation of the memory of the dead. On the death of an inmate of the house, his body was embalmed and his portrait reduced to a suitable size to fix to the mummy—the pictures were usually painted on thin panels of wood about 13 inches wide by 15 inches high and fastened down by the outer bandages of the mummy wrappings to its face. The mummy, portrait and all, was retained in the court or hall of the house for a generation or two, until the space it occupied became more precious than the memories it enshrined, when it was deposited without ceremony in the cemetery. The mummies with the portraits have lain there ever since,

under a few feet of dried sand, until brought to light by Professor Petrie. His present volume may be regarded in some sense as an illustrated supplement to his *Roman Portraits*, in which the Professor gave a full account of the discovery and dating of the portraits, twenty-four of which are now reproduced in colours; ten of the originals are in the National Gallery, four in foreign countries, and the remainder chiefly in provincial institutions. Of the quality of the reproductions it is impossible to speak too highly; they perpetuate with minute accuracy every brush-stroke, every gradation of colour, and every incidental mark to be found in the wax pictures, and illustrate their technique and method of execution with a completeness that should be of the utmost value to the student who has not access to the original works. Though the artistic merits of the latter are considerable, it should not blind us to the fact pointed out by Professor Petrie, that far from representing the highest phases of classical painting, "they are only the work of a remote provincial town . . . and belong to the latest age of great art, some four or five centuries after it had reached its zenith. We can dimly see in them what the great paintings may have been, as in portraits painted to-day in Nigeria or Mauritius we might find traces of the methods of Titian or Botticelli. We can only be thankful that we have anything at all."

THE well-illustrated "Brush, Pen, and Pencil Series" issued by Messrs. A. & C. Black receives a seasonable

"W. Heath Robinson," by A. E. Johnson (Messrs. A. & C. Black 3s. 6d. net)

addition in Mr. A. E. Johnson's interesting monograph on Mr. W. Heath Robinson. The latter may be described as one of the most serious of our humorous artists, and it is his seriousness—his power of setting forth his most whimsical fantasies with an air of profound conviction—that makes them so irresistibly mirth-compelling. Though in popular estimation Mr. Heath ranks as a jester rather than as a dramatic or illustrative artist, he won his spurs in the latter capacity, and his illustrations to the *Arabian Nights*, Edgar Allen Poe, Rabelais, and other authors showed him to be possessed of the gift of telling a story in black-and-white, not only with dramatic effect, but with a fine feeling for composition and line. The range of his powers are well illustrated in the reproductions from the artist's work contained in Mr. Johnson's pleasantly written volume, which tells the main facts of Mr. Heath Robinson's career, and describes the characteristics of his art.

"A Century of Loan Exhibitions," by Algernon Graves, F.S.A., published by the Author (Vol. I. £5 5s. net)

IN Sir Walter Scott's *Old Mortality* he describes a character who spent his life in re-chiselling the epitaphs on the tombs of the martyred Covenanters lest the inscriptions should become obliterated and the memory of the dead forgotten. In something the same spirit Mr. Algernon Graves has devoted the scant leisure of a busy life to placing the ephemeral records of art and artists on

more enduring basis. In the ordinary course of events few things have a shorter life than catalogues of temporary picture exhibitions, yet no records can be more valuable to historians or students of pictures and dealers engaged in their disposal. The difficulty is to obtain these catalogues when wanted—generally after the lapse of years—and when obtained to hunt out from them the information required; for the record of a single artist may be dispersed through a hundred of these publications. Mr. Graves's labours—comparable, though in a widely different sphere, with those of Hercules—have been to codify and index the contents of the catalogues of all the major picture exhibitions which have ever taken place in England. The catalogues thus treated include those of every important London art society which has existed, beginning with the Society of Artists of Great Britain, which started in 1761, and of every important loan exhibition which has taken place in the kingdom, either in London or the provinces. Part of these labours have been published. We have that most useful of all English art compilations, *A Dictionary of Artists*, which summarises the records of over 22,000 who exhibited in London between 1760 and 1893; the catalogues of the exhibitions of current art at the Royal Academy, the British Institution, and the Society of Artists and the Free Society, which give under the name of every artist the full titles of all the works he has shown at the various institutions; and last, but not least, the index and summary to *Haagen*, which makes his invaluable list of the art treasures owned in the country during the first half of the nineteenth century easily accessible for reference.

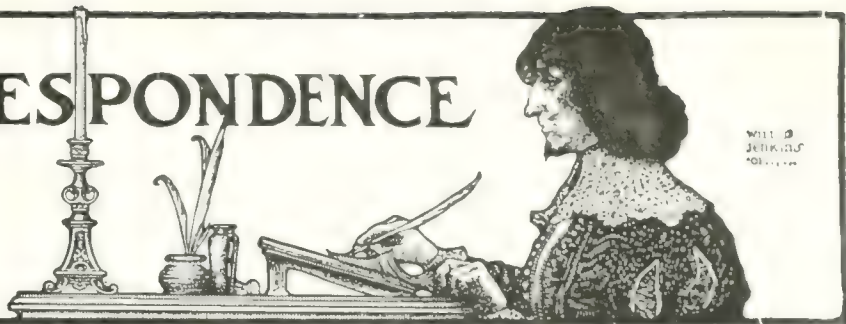
Mr. Graves's latest work may be said to transcend any of his earlier publications in importance and utility; it is nothing less than a classified record of the contents of all the loan exhibitions of pictures and drawings—or at least of those whose catalogues are of any value for reference.

which have been held in England during the last century, in other words, since the authorities of the British Institution first initiated displays of retrospective art in this country. The work will probably be published in five volumes, the first of which, a tome of substantial dimensions, has just been issued. The scheme of the book is that under the name of every artist who has been so honoured there is given a full list of his pictures shown in loan exhibitions during the last century, with the names of the owners of the works and the particulars of the dimensions of the latter—when these items are given in the original catalogue. The first volume of the record contains the names of the artists who exhibited between 1812 and 1814, for whom two exhibits are set down, and ends with Peter Gysel (1621-1690), whose brush is responsible for twice the number. These, however, are comparatively minor artists. To get the full list of the pictures of a well-known artist, of whom Gainsborough may be taken as a typical example.

With him the list of exhibits swells out to over 1,200, transcribed from the catalogues of no less than 125 different exhibitions. To show the wide provenance of the book, it may be well to give a summary of the latter. They comprise a series of forty-six exhibitions at the British Institution, commencing in 1814 and terminating in 1867; three held by the Society of British Artists at Suffolk Street; the Manchester Art Treasures Exhibition of 1857; the International Exhibition of 1862; the National Portrait Exhibitions of 1867 and 1868; the Leeds Exhibition of the latter year; thirty-four exhibitions at the Royal Academy, commencing in 1870 and continued until 1912—the last "Old Master" display at Burlington House; eight at the Burlington Fine Arts Club, between 1871 and 1910; the 1872 exhibition at Bethnal Green; that of 1876 at Wrexham; the exhibitions at the Grosvenor Gallery—the defunct institution, not the present one of the same name—1885, 1888, 1889 and 1890; the New Gallery exhibitions, 1891, 1898, 1900 and 1902; the exhibitions at the Guildhall, 1892, 1894, 1899 and 1902; at the Grafton Gallery, 1894 and 1895; and in aid of the Arts Collection Fund, 1910 and 1911; Agnew's Exhibitions, from 1895 and onwards; those at Birmingham in 1900 and 1903; at Paris in 1900 and 1909; Oxford, 1906; Berlin, 1908; the Franco-British Exhibition of 1908; and the Japan Exhibition, 1910.

The foregoing list is tedious to read, but at least it gives an idea of the number of catalogues that a student might have to consult to trace the pedigree of a single picture—catalogues, moreover, which are contained in few reference libraries, and a complete set of which does not exist in any institution outside London. They by no means exhaust the list of those the contents of which have been analysed by Mr. Graves in the course of his stupendous labours. The first volume of his book contains the record of about 15,000 exhibits, the work of over 1,500 different artists. Among the most prolific of the latter are E. A. Abbey, R. A., Alma-Tadema, Backhuysen, Fra Bartolommeo, Bassano, Sir William Beechey, J. de Bellini, Berghem, R. P. Bonington, Andreas and Jan Both, Boucher, Botticelli, Burne-Jones, Antonio Canaletto, Claude, Constable, Corot, Correggio, Cotman, Cox, Old Crome, Albert Cuyp, Peter de Hooghe, William Dobson, Gerard Douw, Etty, Francia, Giorgione, Greuze, and Guardi. Mr. Graves, in completing this monumental work, has rendered an inestimable service to all future art chroniclers; they will have the records of 100,000 of the most important art treasures of the country easily accessible for reference, and what formerly meant a search of many hours, with perhaps no result accruing, will now be the work of only a few moments. It is practically certain that no important dealer in or collector of examples of retrospective art can afford to be without the book, and certainly no public library should neglect to

CORRESPONDENCE



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Books.—A7,171 (Dover).—*History of the Kings of England*, by Burne, is a very valuable work, but it is not worth the price asked for it. I would advise you to see your *Burne's Poems* before giving an opinion.

Landscape by John Hoppner. A7,177 (W. J. R.).—Very few landscape paintings by John Hoppner are known, and owing to his fame as a portrait painter his talent for landscape painting has been almost entirely overlooked. Many of his landscapes now pass for the work of Richard Wilson. At his sale at Christie's in 1810 a large number of his drawings were sold, but all trace of them is now lost, though some may have found their way to the Print Room of the British Museum, where there are numerous examples which prove Hoppner's genius for landscape painting. For a list of the principal owners of works by this artist we would refer you to McKay & Roberts' monumental life of the artist.

Prints.—A7,181 (Crewe).—Your prints, taken from the scrap-book, are of practically no value from the collector's point of view.

Tea Urn, etc.—A7,183 (York).—Judging from the photograph your tea urn is probably of Sheffield plate with the plate worn off, and in design is similar to those made in the first twenty years of the 19th century. It would be necessary for us to see it before placing a value upon it. As regards the cabinet, from the description this appears to be an interesting piece, but it is not possible for us to give an opinion as to the value from the small photograph sent.

Mug.—A7,195 (Funchal).—This is a very interesting specimen of the pottery that was made in commemoration of the exploit of Admiral Vernon in the capture of Porto Bello in the year 1739. The particular kind of pottery is known as "salt glaze," and it would be of some value but for the serious damage. As it is it is worth between four and five pounds. The letters "T.P.B." undoubtedly stand for the words "Took Porto Bello," a short way of expressing the fact that is more frequently inscribed on the very common Vernon medals as "He took Porto Bello with Six Ships of the Line."

Plaque.—A7,205 (Newbury).—Your plate or dish is probably a plaque of basaltic ware which has been decorated in a very individual manner, so that there is nothing to compare with it. We cannot give an opinion without a better description or a sight of the object.

Vase.—A7,209 (Bedford).—Judging only by the photograph we cannot be quite certain of the origin of the vase, but it

appears to us to have come from the Paris factory of Jacob Petit, and it may be nearly a hundred years old. This factory is not esteemed very highly among collectors, but your vase should be worth £3 or £4 for decorative purposes.

Dresden Group, etc.—A7,236 (Liverpool).—The mark on the group and on the pair of vases denotes the period during which Count Marcolini was director of the factory (1796-1814), but it is impossible to say without examining the specimens if they are actually of that period. Supposing them to be quite genuine, they are not of the period to which collectors attach the greatest value, but we think the lot might fetch £80 or £90. To sell with the advantage of competition you would do well to send to Messrs. Sotheby, Wilkinson & Hodge, of Wellington Street, Strand, or to Messrs. Puttick & Simpson, of 49, Leicester Square, W.C.

"Roman History."—A7,237 (Tunbridge Wells).—Your edition of Goldsmith's *Roman History* is very common, and its value does not exceed a shilling or so.

Books.—A7,239 (Goring-on-Thames).—None of the books on your list would be likely to realise any sum of importance owing to the fact that most of them have appeared as periodical publications of which very large editions were issued.

Coin.—A7,244 (G.J.G.).—These pieces, one-third of a farthing, are by no means uncommon. They were made in the English mint for use in Malta, where they are legally in circulation.

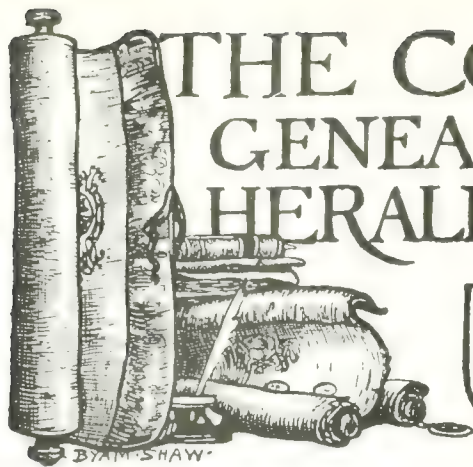
Pictures Woven in Silk.—A7,245 (Leeds).—Your pictures are quite valueless from a collector's point of view.

Jug.—A7,252 (Southsea).—It is quite impossible to identify all the marks that are found on English pottery and porcelain of recent date, for this reason, among others, that marks are frequently made by workmen or by the manufacturer to indicate dates or patterns. We have no record of the mark. The jug appears to be comparatively modern.

Paper-work Tea Caddy.—A7,259 (Liphook).—Under ordinary circumstances we do not think your tea caddy would be likely to realise more than £2 to £2 10s.

Books.—A7,272 (Leeds).—Your copy of *The Christian's The Netherlands Historian* is only of value for the plates contained in it.

Coin.—A7,279 (Hinckley).—The value of your Bank of England dollar, 1804, would not exceed more than a few shillings.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Family Portraits.

Having received several enquiries from correspondents abroad, asking us to obtain copies of pictures in the possession of private individuals and public bodies, "The Connoisseur" has now secured the service of an eminent artist who will be prepared to visit any part of the Kingdom with this object.

Letters referring to this matter should be addressed to the Genealogical Editor of "The Connoisseur," Hanover Buildings, 35 to 39, Maddox Street, London, W.

[Faint, mostly illegible text, likely bleed-through from the reverse side of the page.]

[Faint, mostly illegible text, likely bleed-through from the reverse side of the page.]

culit arm in armour ppr., garnished Or, the gauntlet grasping a fleur-de-lis erect of the last. The following shields are drawn and

(ii.) Sa. three leopards' faces Or, jessant de lis Gu. (Woodford).
(iii.) Az. a fess Erm., betw. two lions pass. Ermine (Dickinson).
(iv.) Paly of six . . . and . . . on a chief Gu. a lion pass. gard. Or (Loxton).
(v.) Chequy Or and Az. on a fesse

[Faint, mostly illegible text, likely bleed-through from the reverse side of the page.]

gnet, daughter of William Littleton, *alias* Lodge, sometime of

ANONYM.—Sir Samuel Aubrey died in 1645, and was interred in Hertford Cathedral, where the following epitaph appears to his memory:

"He who did never lodge within his breast,
Dishonour, baseness, or self-interest;
The just man's friend, the poor man's treasury,
The oppress'd man's patron in extremity,
Lie here, Reader, if now thou grudge a tear,
Find some faire worthy object rested it there."

MANISTY.—James Manisty, of Lincoln College, Oxford, was son of the Rev. James Manisty, of Edlingham, Northumberland. He matriculated 13th October, 1824, aged 17; Exhibitor 1825-31, B.A. 1828, M.A. 1831; Perpetual Curate of Shildon, co. Durham, 1834-62; Rector of Easington 1862, until his death 12th April, 1872.

PASTON.—Robert Paston, R.N., was appointed captain of the *Zee Eend*, a frigate of thirty-four guns, on 8th June, 1809. He was soon afterwards sent on the North American Station, where he distinguished himself in the following year under Commodore Martin, in the attack of Port Royal in Acadia (Nova Scotia). In 1711 he was ordered to join Sir Hovenden Walker, who commanded the unfortunate expedition against Quebec. The frigate, having previously been sent to Virginia for some provisions which had been stored there, and being, moreover, miserably deficient as to her complement of men, was not able to reach Cape Breton, his appointed rendezvous, until after that once formidable fleet had been compelled by misfortune to return to England. Captain Paston, hastening to carry out his instructions, and join Sir Hovenden, met with a gale off Cape Breton, near the entrance to the St. Lawrence, in which his ship foundered on 7th October, 1711, he perishing with the greater part of his crew.

BAWCOMBE.—The following pedigree of Bawcombe, of co. Devon, is to be found in *De Banco Roll*, Easter term, 30 Henry VIII., p. 549:

James Bawcombe

Isabel

John Mordaunt

Jeffrey,
dau. and
co-heir.

Alicia,
dau. and
co-heir.

John,
dau. and
co-heir.

Elizabeth,
dau. and
co-heir.

Martin
Jeffrey.

Johanna

Marie, = Nicholas
dau. Mordaunt.
and
heir.

Margaie

Jeffrey.

Philip —
Hobdome.

John Trelawney,
junior.

William Hobdome.

THE CONNOISSEVR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY

MAY, 1913

ONE SHILLING NET

Vol. XXXVI. No. 141



PORTRAIT OF LADY DOROTHY NEVILL IN 1844

DANIELL

BY SPECIAL APPOINTMENT



TO H.M. THE KING

Decorators and Furnishers in the Old Styles

Schemes and Estimates submitted free.



Late 15th Century Oak Corner Cupboard. An extremely rare and interesting specimen.

Galleries

42, 44, 46, Wigmore St., W.

THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY

JUNE, 1913

ONE SHILLING NET

Vol. XXXVI. No. 142





SPINK & SON, Ltd.

17 & 18, Piccadilly, LONDON, W.

ANTIQUE SILVER



Date 1764



Date 1763



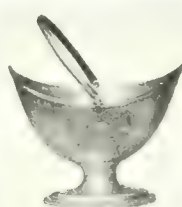
Date 1758



Date 1766



Date 1765



Date 1790



Date 1794



Date 1796



Date 1795



Date 1787

A Fine Selection of Old Silver always on view

Established
1772

COINS and MEDALS

Telephone:
Regent 519

On View and on Sale at 17 & 18, Piccadilly, London, W.

The collection
includes

Anglo-Saxon Coins
English Coins
Scottish & Irish Coins
Historical Medals
War Medals
Greek and Roman
Coins
European Coins
American & Colonial
Coins
Tradesmen's Tokens



Crown of Charles I., Sun mint mark.

To those who have not yet inspected these Numismatic treasures, it will probably be a matter of surprise to see in what beautiful preservation these coins are. This important matter of condition has been for many years the leading motive which has actuated the Company's experts when purchasing from all parts of the world.

Messrs. SPINK & SON, Ltd., guarantee the absolute authenticity of every piece that leaves their hands. Their expert knowledge of all classes of coins and medals is always at the service of their clients and visitors who will favour them with a call, or with a letter stating the class of coins in which they feel interested, and upon which they desire information or advice.

N The Connoisseur
1
C75
v.36

**PLEASE DO NOT REMOVE
SLIPS FROM THIS POCKET**

**UNIVERSITY OF TORONTO
LIBRARY**

